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CATALOGUE

OF A

VALUABLE COLLECTION

OF

CHOICE ENGRAVINGS.

FIRST DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's
Peintre Graveur.)

ALDEGREVER (HEINRICH).

LOT

<i>Hollway</i>	1 — The Creation of Eve (1) Adam and Eve hiding from the presence of the Lord (4)	2	" 8 .
<i>Blument</i>	2 — THE FOUR EVANGELISTS IN THE CLOUDS, with their attributes, from designs by George Pencz (57-60)	4	" 13 .
<i>Do</i>	3 — JOHN OF LEYDEN, King of the Anabaptists at Munster (182) <i>extremely rare</i>	1	5 15 .
<i>Hollway</i>	4 — ALBERT VON DER HELLE, said to be the inventor of pocket watches (186) <i>first state, with DLR, instead of DER, extremely rare</i>	1	/ . .
<i>Do</i>	5 — Panel of Ornament, with an infant sitting on the back of a sphinx (255)	1	^ 7 .
<i>Do</i>	<u>ALMELOVEEN (JAN).</u>		
	6 — THE SET OF LANDSCAPES, after SAFTLEVEN (17-20) <i>very rare</i>	4	" 17 .

"	13	7 — The Set of Landscapes (21-26) <i>with the name, but before the numbers; pure etchings, before much additional work, very rare</i>	6	Holloway
"	17	8 — POPE CLEMENT X. AND GISBERTUS VOETIUS (37) <i>first and undescribed state; the pure etching, with a thin and interrupted border line, and before the second cross hatchings on the cap and the clothes, extremely rare</i>	1	Clemens
<u>ALTDORFER (ALBRECHT).</u>				
"	3 4	9 — JUDITH BEARING THE HEAD OF HOLOFERNES (1)	1	Holloway
"	12	10 — St. Jerome in a Cavern (21)	1	Clemens
"	14	11 — Venus entering into the Bath, <i>copy from Marc Antonio</i> (33)	1	Holloway
"	10	12 — The Centaur (37)	1	Do
"	14	13 — ARION RIDING ON THE DOLPHIN (39)	1	Do
"	2 6	14 — MUTIUS SCAEVOLA PLACING HIS HAND ON THE FIRE (40)	1	Do
"	15	15 — LUCRETIA STABBING HERSELF (41)	1	Do
"	6	16 — THE PUNISHMENT OF THE WOMAN WHO INSULTED VIRGIL (43)	1	Do
"	6	17 — THISBE LAMENTING THE DEATH OF PYRAMUS (44)	1	Do
"	6	18 — THE KNIGHT IN ARMOUR, HOLDING WINE AND BREAD, an allegory of the Reformation (50)	1	Clemens
"	7 6	19 — Woman entering into the Bath (56)	1	Holloway
<u>AMMAN (JOST).</u>				
3 3		20 — Gaspar de Coligni, Admiral of France, with his assassination. (Andresen, 2) <i>early impression, and rare</i>	1	Noseclap
/		21 — Hans Sachs, a celebrated Poet of Nuremberg (11) <i>first state, before the cross hatchings on the background, very rare</i>	1	Lilly
/	/	22 — Globus terrestris, with an ornamental border containing the portraits of six eminent Geographers (214) <i>with fine margin, very rare</i>	1	Holloway

ANDREA (ZOAN, VAVASSORI).

- 23 — PANEL OF ORNAMENTAL DESIGN, with a vase and two infants (23)

extremely rare

1

- 24 — PANEL OF ORNAMENT, WITH TWO GRIFFINS (25)

PANEL OF ORNAMENT, WITH A SIRENE AND TWO INFANTS (26)

PANEL OF ORNAMENT, WITH FOUR INFANTS (29)

printed on one sheet; presque unique in this state

3

ANONYMOUS, ABOUT 1450.

- 25 — Sanctus georgis. ST. GEORGE KILLING THE DRAGON.

Philip the Good of Burgundy, on horseback and in full armour, represented as St. George, riding to the right. In the background, to the right, the Princess; on the left, the King and Queen looking on from the battlemented gate of a city. Engraved on metal, and printed with a pale brownish ink; the border lines printed in vermilion, as also some other portions of the engraving, and several parts printed or coloured in green.

A magnificent specimen of the earliest German or Burgundian art. H. 165^{mm}. Br. 250^{mm}. Mark of the paper, an anchor with a cross, in the handle. Undescribed, and unique

1

ANONYMOUS, ABOUT 1450.

- 26 — ST. CHRISTOPHER, turned to the left and holding with both hands the trunk of a young tree; the Saint is bearing on his shoulders the infant Saviour across the water. On the right, a monastery on a mountain, and a monk with a lantern; before him, on the water, a man in a boat. In the margin, in a contemporaneous hand, the inscription: Cristoffore sancte virtutes sunt tibi tante. Qui te mane videt noctuo opere ridet.

A fine and curious specimen of early German engraving, without any cross hatchings. Paper mark, a hand. Part of the left side of the print restored, but without touching the figures; otherwise of beautiful preservation, and with large margin. H. 255^{mm}. Br. 186^{mm}.? Undescribed, and unique

1

ANONYMOUS, ABOUT 1470.

- 24 . 27 — THE PASSION OF CHRIST. Commencing with his Entrance into Jerusalem, and concluding with the Last Judgment. By a Master of Lower Germany; some imitations of the master of Zwolle. *H. of each print 68-71^{mm}. Br. 58^{mm}.*

Undescribed, and presque unique

26

ANONYMOUS, ABOUT 1470.

- 5 . 28 — *ihesus maria*. The Virgin standing on a crescent, and holding the infant Christ in her arms

fine engraving in the style of the master of Zwolle. H. 68^{mm}.

Br. 50^{mm}. Undescribed, and presque unique

1

- / . 29 — CHRIST ON THE CROSS, with the holy women, St. John, and a monk

Of similar execution, but still finer. H. 72^{mm}. Br. 53^{mm}.

Undescribed, and presque unique

1

ANONYMOUS, ABOUT 1470.

- / / . 30 — THE COMMUNION OF ST. JEROME (*Pass. II*, 233, 158)

Described by Passavant from the only other impression known, but without the inscription below the print, cited by this author

1

ANONYMOUS, VENETIAN, ABOUT 1530.

- 22 . 31 — DESIGN OF A DAGGER-SHEATH, in six compartments, containing a battle; portrait of Charles the Fifth, in a circle, between trophies, and with the inscription, CARLV.S.V. IMP.; Two naked men with swords, and a third on the ground; naked man with a sword; the lion of St. Mark; and an ornamental design of foliage with two birds. An etching in the style of Zoan Andrea. Printed with a dark brown ink. *H. 350^{mm}. Br. at the top, 26^{mm};—at the foot, 80^{mm}.* As the inscription is engraved the reverse way, the plate does not appear to have been destined for printing

unique

1

elli;

Holloway

Do

elli;

Holloway

		<u>AUDRAN (GERARD).</u>			
Roseley	32	— THE PEST OF ÆGINA, after P. Mignard <i>first state, before the figure of Juno in the clouds was replaced by that of an Angel, very rare</i>	1	3	6
		<u>B. (MASTER OF THE DIE).</u>			
Holburn	33	— Apollo pursuing Daphne, after Giulio Romano (21) <i>first state, before the retouch</i>	1	2	.
Coluaghi	34	— Apollo ordering Marsyas to be flayed, after Raffaelle (31) <i>first state, before the retouch and the address of Thomassin</i>	1	10	.
Do	35	— The Triumph of Love, a frieze, after Raffaelle (37)		1	..
Holburn	36	— The Victory of Scipio over Syphax (73) The Triumph of Scipio (74) <i>first state, before the inscription in Latin</i>	2	2	6
Do	37	— The two Gladiators, after Giulio Romano (77)	1	2	6
		<u>B. & R. (MASTER OF THE ANCHOR).</u>			
Blument	38	— THE WOMAN TAKEN IN ADULTERY (2) <i>a print of great beauty, and of excessive rarity</i>	1	10	.
		<u>BAILLIU (PETER VAN).</u>			
Roseley	39	— Rinaldo and Armida, after A. van Dyck <i>first state, with the engraver's address, very rare</i>	1	2	6
		<u>BALDINI (BACCIO).</u>			
Holburn	40	— THE LAST JUDGMENT, after Fra Angelico da Fiesole One of the most important prints of the fifteenth century. Bartsch (vol. XIII, 268, 23,) attributes it most unaccount- ably to Nicoletto da Modena, while Ottley (Inquiry, p. 129,) although indicating the master correctly, believes it to be engraved after Sandro Botticelli <i>first state, before the date, and before the inscriptions were erased; of excessive rarity</i>	1	44	.
		<u>BAKHUIZEN (LUDOLF).</u>			
Do	41	— THE SET OF MARINE VIEWS (1-10) A very early set, printed on Dutch paper, with the mark of the Arms of Amsterdam, the engraved title, the Poem by Brockhuizen, and the portrait of Bakhuizen in mezzotint <i>with margin, very rare</i>	13	44	.

BALECHOU (JEAN JOSEPH).

- 1 8 . 42 — STE. GÉNEVÈVE, after C. Van Loo
*first state, before the lines over the inscription, and before
the skirt was elongated* 1

BARBARJ (JACOB DE, WALCH.)

The master of the caduceus.

- 1 18 . 43 — APOLLO AND DIANA (16)
early impression, rare 1
- 1 17 . 44 — THE THREE MEN TIED TO A TREE (17)
early impression, very rare 1
- 5 . 45 — HOLY FAMILY (undescribed by B.; Pass. 26)
*very early impression, full of burr; only three others known,
and those in public collections* 1

BARY (HENDRICK).

- 3 3 . 46 — JAN DE WIT, GRAND-PENSIONARY OF HOLLAND,
after Netscher
*proof before any letters, six lines of Dutch verse by Kouwen-
berg inscribed in the margin, presque unique* 1
- 2 11 . 47 — ADMIRAL MICHEAL DE RUYTER, a Naval Battle in the back
ground, after F. Bol
extremely rare 1

BEAUVARLET (JACQUES FIRMIN).

- 4 18 . 48 — THE HISTORY OF ESTHER, after J. F. de Troy
1. Esther attiring, surrounded by her female attendants
 2. Ahasuerus crowning Esther
 3. Esther entertaining Ahasuerus and Haman
 4. Mordecai refusing to bend the knee to Haman
 5. Ahasuerus descending from his throne to comfort Esther
 6. The Disgrace of Haman
 7. The Triumph of Mordecai
- the set complete; artist's proofs before any letters, extremely
rare* 7
- 1 15 . 49 — J. B. POQUELIN DE MOLIÈRE, after S. Bourdon
proof before the dedication, rare 1

BECCAFUMI (DOMENICO). (H^FE)

50 —	ADORATION OF THE SHEPHERDS (1) <i>first state before the retouch, undescribed, extremely rare</i>	1	"	19 .
51 —	Adoration of the Shepherds (1) <i>first described state, very rare</i>	1	.	5 .
52 —	THE VINTAGERS (5) <i>very early impression, extremely rare</i>	1	.	12 .

BEGA (CORNELIUS).

53 —	AN OLD WOMAN STANDING (14) <i>first state before the dry point sketches were erased, rare</i>		.	2 .
	THE MAN WITH A SHORT CLOAK AND HIGH CAP (15) <i>first state before the scratches on the right side were erased, rare</i>	2		
54 —	THE PEASANT LIGHTING HIS PIPE (20) <i>first state, with a thin marginal line, and before the plate was cleaned, rare</i>	1	.	2 .
55 —	THE THREE DRINKERS (29) <i>first state before the plate was cleaned, and with the high crowned hat distinctly visible, very rare</i>	1	.	2 .
56 —	THE MOTHER SEATED NEAR THE WINDOW, with her husband (30) <i>first state, with the name of Bega scratched in the margin to the left, and with the traces of the burnisher, extremely rare</i>	1	.	2 6
57 —	THE OLD INNKEEPER (32) <i>first state before the address and retouch, very rare</i>	1	.	2 6

BEHAM (BARTHEL).

58 —	ST. CHRISTOPHER (10) <i>first state before the background, very rare</i>	1	.	3 .
59 —	CHARLES V, Emperor (60) <i>very rare</i>	1	.	3 4 .
60 —	FERDINAND I, King of the Romans (61) <i>first state before the address of I. van Heyden, very rare</i>	1	.	4 2 .

BEHAM (HANS SEBALD).

6	61 — Adam and Eve driven from Paradise (7)	1	Blument
15	62 — The Four Evangelists (55-58) <i>with margin</i>	1	Do
3	63 — ST. JEROME (62) <i>first state, very rare</i>	1	Hawatt
9	64 — ACHILLES AND HECTOR (68) <i>first state, very rare</i>	1	Blument
26	65 — Death of Hercules (107) <i>first state, with margin, rare</i>	1	Noseda
14	66 — THE SEVEN PLANETS (114-120) <i>early impressions, rare</i>	7	Blument
16	67 — The Knowledge of God, and the Seven Christian Virtues (129-136)	8	Holloway
10	68 — Bad Fortune (141); Melancholy (144)	2	Do
3	69 — THE IMPOSSIBLE <i>first state before the additional lines on the sea</i>	1	Do
6	70 — THE FLAG-ENSIGN AND THE DRUMMER (199) <i>first state, with margin, rare</i>	1	Blument
13	71 — THE COLOUR BEARER (200) <i>first state, very rare</i>	1	Holloway

BELLA (STEFANO DELLA).

/ 5	72 — BERNARDIN RICCI, Court Jester to Ferdinando II of Medici, on horseback (Jombert 59) <i>very rare</i>	1	Do
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BEMMEL (PETER VAN).

6	73 — Set of Landscapes <i>first impressions, with the address of Ostertag</i>	6	Hawatt
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BERGHEM (NICOLAS).

15/10	74 — THE THREE COWS (3) <i>proof in the first state before the name of Berghem, and before the distant mountain was shaded, excessively rare</i>	1	Holloway
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Hollway	75 — THE BAG PIPER, "LE DIAMANT" (4) <i>the chef-d'œuvre of the artist, first state before the name, extremely rare</i>	1	16	10	.
Do	76 — THE SHEPHERD AND WOMAN CONVERSING (7) <i>rare, with margin</i>	1	.	26	.
Clement	77 — AN ASS WITH A GROUP OF SHEEP AND GOATS IN A LANDSCAPE (16) <i>proof before letters and number, with margin, very rare</i>	3	.	18	.
Fawcett	78 — Four oblong subjects of Animals and two Heads of Goats (13-18) <i>first states, with Visscher's address, some with margin</i>	6	.	9	.
Hollway	79 — SET OF GOATS, CALLED THE MAN'S BOOK (35-40) <i>first states, with the address of Clement de Jonghe, with margin, rare</i>	6	1	12	.
Do	80 — SET OF SHEEP, CALLED THE WOMAN'S BOOK (41-48) <i>proofs before the numbers, and with Matham's address, extremely rare</i>	8	2	10	.
<u>BERVIC (CHARLES CLEMENT).</u>					
Clement	81 — Louis XVI in his Coronation robes, after Callet <i>proof, with the name of Bervic inscribed in pencil, and with fine margin</i>	1	1	9	.
<u>BINCK (JACOB).</u>					
Hollway	82 — THE DAGGER SHEATH WITH THE WARRIOR (50) <i>early impression, very rare</i>	1	2	15	.
<u>BLEKER (G.)</u>					
Fawcett	83 — The Angel promising a Son to Abraham (1)	1	.	10	.
Do	84 — The Cowherd (6)	1	.	7	.
Clement	85 — The Four-wheeled Waggon (10) <i>first state before the retouch</i>	1	.	6	.
Hollway	86 — The One-horse Car (12)	1	.	8	.
Do	87 — GASTON COMES DE FOIX <i>undescribed and extremely rare</i>	1	2	4	.

BLOT (MAURICE).

- 2 . . 88 — MONSEIGNEUR LE DAUPHIN, ET MADAME, FILLE DU ROI
(Louis XVII, and the Duchess of Angoulême) after
Madame Le Brun 1

BLOTELING (ABRAHAM).

- 1 19 . 89 — James Duke of Monmouth in the robes of the Garter, after
P. Lely
with margin, rare 1

- 1 5 . 90 — TJERK HIDDES DE FRIES, Admiral van Friesland, after G.
van Eckhout
first state, with Hero Galama's address, rare 1

- 2 12 . 91 — EGBERT MEESZ KORTENAER, Admiral van Holland, after B.
van der Helst
with fine margin 1

- 1 . . 92 — AERT VAN NES, Admiral van Holland, after L. de Jong
the chef d'œuvre of the master 1

- 2 . . 93 — AUGUSTUS STILLINGWERF, Admiral van Friesland, after L.
van der Helst
first state before any address, very rare 1

- 2 4 . 94 — CORNELIS TROMP, Admiral van Holland, after P. Lely
a beautiful portrait, with margin 1

BOCHOLT (FRANZ VON).

- 6 6 . 95 — ST. JOHN THE EVANGELIST (21)
very early impression, and excessively rare 1

BOCK (JEREMIAS).

- . 18 . 96 — Rudolphus secundus Romanorum Imperator, 1598 (1)
rare 1

BOCQUET (NICOLAUS).

- . 26 . 97 — The Triumph of Galathea, after Raphael
proof 1

Colnaghi

Nosedup

Holloway

Do

Do

Do

Do

Stirling

Holloway

Nosedup

BOEL (PETER).

Holloway	98 — THE FALCONS AND THE HERON (2) <i>with fine margin, rare</i>	1	"	4	.
Clement	99 — THE PEACOCK (4) <i>rare</i>	1	"	11	.
Do	100 — THE BUSTARDS AND WILD DUCKS (5) <i>with margin</i>	1	"	15	.
Do	101 — THE FALCONS AND WILD DUCKS (6) <i>rare</i>	1	/	3	.
Do	102 — THE BOAR HUNT (7) <i>second state before any address, on thick paper, with large margin</i>	1	"	14	.
Do	103 — TWO ELEPHANTS, TWO LIONS, AND TWO TIGERS (W. suppl. 8) <i>very rare</i>	1	/	"	.
Do	104 — Groups of various Birds in Landscapes (W. 9-14) <i>the set complete, nearly all before the address of Poilly, three in the first state</i>	6	"	9	.

BOL (FERDINAND).

Noseclip	105 — ABRAHAM PREPARING TO SACRIFICE HIS SON ISAAC (1) <i>with margin</i>	1	/	/	.
Holloway	106 — SAINT JEROME IN A CAVERN, meditating upon a crucifix (3) <i>early impression, full of burr</i>	1	2	2	.
Noseclip	107 — THE FAMILY (4) <i>early impression, full of burr</i>	1	"	18	.
Do	108 — The Astrologer (8) <i>" Morceau très rare," early impression, with much burr</i>	1	"	11	.
Clement	109 — THE ASTROLOGER (8) <i>proof before the name of the artist, the pure etching, of excessive rarity, and undescribed</i>	1	"	14	.

BOLSWERT (SCHELTE A).

Holloway	110 — ELEVATION OF THE CROSS, after A. van Dyck <i>first state before the address of Gilles Hendricx, and before the drawing of the horse's leg was corrected, very rare</i>	1	"	7	.
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2	2	111 — THE CRUCIFIXION, after A. van Dyck, "LE CHRIST À L'ÉPONGE"	<i>first finished state, before the hand of St. John was placed on the shoulder of the Virgin, before the shadow from the great toe of the soldier, &c., the name of the painter in the engraving itself, and with the dedication, extremely rare</i>	1	Holloway
/	/	112 — THE DEAD BODY OF CHRIST IN THE LAP OF THE VIRGIN, after A. van Dyck	<i>first state, with the address of Martinus van den Enden, of great rarity</i>	1	Do
/	8	113 — THE HOLY FAMILY, WITH A GROUP OF DANCING ANGELS, after A. van Dyck	<i>first state, with the address of M. van den Enden rare</i>	1	Do
<u>BONASONE (GIULIO).</u>					
"	2	114 — THE CUP OF PHARAOH, after Raffaello (6)	<i>rare</i>	1	Holloway
"	2	115 — SCIPIO, WOUNDED, ATTENDED BY SEVERAL SOLDIERS, after Polydoro (8)	<i>very early impression</i>	1	Do
"	26	116 — Silenus riding on an Ass, supported by Fauns (88) Bacchus riding on a Car, with Satyrꝝ and Bacchantes (90)		2	Holloway
"	46	117 — Flora in a garden, attended by her Nymphs, after Giulio Romanno (111)		1	Woodley
<u>BOTH (ANDREAS).</u>					
"	6	118 — THE HERMIT (1)	<i>first state before the cross hatchings below the book, &c. extremely rare</i>	1	Clement
"	6	119 — THE ANACHORÈTE (2)	<i>with large margin, very rare</i>	1	Do
"	19	120 — INTERIOR, WITH DRINKERS AND A WOMAN (9)	<i>very rare</i>	1	Do

Clement	121 — THE DRINKERS AND THE SMOKERS (10) <i>very rare</i>	1	/ 13 .
Do	122 — THE DESCENT FROM THE CROSS, 1651 <i>undescribed, and of excessive rarity</i>	1	. 8 .
	<u>BOTH (JAN).</u>		
Holloway	123 — THE WOMAN RIDING ON A MULE (1) <i>first state before the shading of the figures in the distance, with fine margin, rare</i>	1	/ 15 .
Do	124 — The Woman riding on a Mule (1) <i>second state with Matham's address</i>	1	. 26
Do	125 — The Waggon drawn by Oxen (2) <i>second state with Matham's address</i>	1	. 3 .
Do	126 — The Great Tree (3) <i>second state with Matham's address</i>	1	. 9 .
Noseley	127 — The Stone Bridge (5) <i>proof before the name</i>	1	/ . .
Holloway	128 — The Muleteers (6) <i>proof before the name, with margin</i>	1	. 19 .
Do	129 — The Two Cows on the banks of a Stream (8) <i>proof before the name</i>	1	. 7 .
	<u>BOUCKEL (ANNA VAN).</u>		
Do	130 — Christopher, Prince of Portugal, after D. du Montier <i>extremely rare</i>	1	/ 10 .
	<u>BOUT (PETER).</u>		
Do	131 — THE JETTY (5) <i>first state, with a slight and interrupted marginal line, with fine margin, rare</i>	1	. 17 .
	<u>BRAMER (LEONARD).</u>		
Clement	132 — Musician Playing on the Flute <i>very rare</i>	1	/ / .

BRAY (JACOB DE).

- | | | | |
|------|---|---|----------------|
| " 26 | 133 — ABRAHAM DISOWNING HAGAR (Brulliot I., 1101)
<i>of great rarity</i> | 1 | <i>Blument</i> |
|------|---|---|----------------|

BRAY (THEODOR DE).

- | | | | |
|-----|--|---|-----------|
| " 4 | 134 — ST. JOHN IN THE WILDERNESS
<i>very rare</i> | 1 | <i>Do</i> |
|-----|--|---|-----------|

BREENBERG (BARTHOLOMEUS).

The works of Breenberg are rarely met with.

- | | | | |
|------|--|---|-----------------|
| " 26 | 135 — Verscheyden vervallen gebouwen soo binnen als bugten
Romen (1) | 1 | <i>Do</i> |
| " 12 | 136 — The Square Tower (4) | 1 | <i>Holloway</i> |
| " 13 | 137 — The House with the Octagonal Tower (5) | 1 | <i>Do</i> |
| " 13 | 138 — A Portion of the Old Walls of Rome (7) | 1 | <i>Do</i> |
| " 15 | 139 — The Aqueduct of Mezza Via (8) | 1 | <i>Do</i> |
| " 15 | 140 — The Leonini Tower (9) | 1 | <i>Do</i> |
| " 15 | 141 — The Coliseum (10) | 1 | <i>Do</i> |
| / 1 | 142 — One of the Grottoes of Valmontone (12) | 1 | <i>Do</i> |
| / 1 | 143 — The Thermal Establishments of Caracalla (13) | 1 | <i>Do</i> |
| " 14 | 144 — The Hostelry of Prima Porta (14) | 1 | <i>Do</i> |
| / 1 | 145 — The Cascade near Ponte della Trave (15) | 1 | <i>Do</i> |
| " 14 | 146 — The Remains of a Palace at Tivoli (16) | 1 | <i>Do</i> |
| / 15 | 147 — THE HOSTELRY AT THE GROTTA OF EGERIA (23)
<i>very rare</i> | 1 | <i>Do</i> |
| / 18 | 148 — ASSEMBLAGE OF GROTESQUE HEADS (27)
<i>very rare, and with good margin</i> | 1 | <i>Blument</i> |
| / 17 | 149 — ASSEMBLAGE OF GROTESQUE HEADS (28)
<i>very rare, and with fine margin</i> | 1 | <i>Do</i> |

BRESCIA (GIOVANNI ANTONIO DA.)

- | | | | |
|-----|---|---|-----------------|
| " 7 | 150 — HERCULES KILLING ANTAEUS, after Mantegna (13)
<i>impression on parchment, unique</i> | 1 | <i>Holloway</i> |
|-----|---|---|-----------------|

	<u>BREUGHEL (PETER VAN), OLD BREUGHEL.</u>		
Holloway	151 — THE SCHOOL MISTRESS, 1559 <i>first state, before the name of the master, and with the address of Barth. de Momper; rare</i>	1	/ . .
	<u>BRONCHORST (JAN GEORGE VAN).</u>		
Clement	152 — ST. MAGDALENA, after C. Poelemburg (3) <i>very rare</i>	1	. 26
Do	153 — VENUS AND CUPID, after C. Poelemburg (4) <i>very rare</i>	1	" 4 .
Do	154 — THE STONE BRIDGE NEAR RUINS (22) <i>rare, and with fine margin</i>	1	. 36
Do	155 — MATHIAS DE MERWEDE, a Dutch Poet (<i>undescribed by B.; W. Suppl. 32</i>) <i>rare</i>	1	" 26
	<u>BROSTERHUISEN (JAN).</u>		
Clement	156 — JANI BROSTERHUSI PRAEDIA. A set of Landscapes (<i>Brull. I, 1102; Heinekhen, Dict. III, 374</i>) <i>one of the finest and rarest sets of Dutch etchings</i>	6	7 176
	<u>BYE (MARCUS DE).</u>		
Holloway	157 — The Buffalo Hunt, after P. Potter (57) <i>proof before any letters, rare</i>		. 26
	The Bear Hunt, after P. Potter (60) <i>proof before the number, rare</i>	2	
	<u>CALLOT (JACQUES).</u>		
Calvauphi	158 — THE GREAT MISERIES OF WAR (<i>Meaume, 564-587</i>) <i>second state, before the address of Israel was effaced, and before the marginal lines about the verse; the set complete</i>	18	2 12 .
Holloway	159 — THE PARTERRE DE NANCY (622) <i>"Très belle pièce;" first state, before the address of Silvestre, rare</i>	1	/ / .

10	160	THE BALL-PLAYERS, OR THE FAIR OF GONDREVILLE (623) <i>"Très jolie pièce;" early impression of the second state, printed on paper with the Lorraine mark, rare</i>	1	Holloway
2 12	161	THE GREAT FAIR NEAR FLORENCE (624) <i>chef-d'œuvre of the artist; early impression of the third state, with "In firenza," and before the arms, very rare</i>	1	Do
10	162	THE SLAVE MARKET, or the small View of Paris (712) <i>first finished state, with the view of the Pontneuf, and before the address of Israel was effaced</i>	1	Do
<u>CAMPAGNOLA (DOMENICO).</u>				
2 2	163	THE BATTLE OF NAKED MEN (19) <i>very rare</i>	1	Do
<u>CAMPAGNOLA (GIULIO).</u>				
15	164	ST. JOHN THE BAPTIST, after G. Mocetto (3) <i>of the highest rarity</i>	1	Glement
<u>CARAGLIO (GIACOMO).</u>				
16	165	MERCURY AND HERSE, from the Loves of the Gods, after Perin del Vaga (12) <i>extremely rare</i>	1	Holloway
4	166	THE LOVES OF BACCHUS AND ARIADNE, after P. del Vaga (14) <i>extremely rare</i>	1	Do
16	167	THE LOVES OF CUPID AND PSYCHE, after P. del Vaga (20) <i>extremely rare</i>	1	Do
2	168	THE LABOURS OF HERCULES, after Rosso Rossi (44-49) <i>"Vasari en parle avec élogé;" first states, before the address; the set complete, rare</i>	6	Do
2 6	169	The Rape of the Sabine Women, after B. Bandinelli (63) <i>Florent le Comte attributes this engraving to Marc Antonio</i>	1	Roscoe

		AGOSTINO CARRACCI.					
Hollway	170 —	Mercury and the Graces, after Tintoretto (117) "Cette pièce et la suivante sont des plus belles productions d'Augustin Carrache," rare				5.	
		MARS REBUKED BY MINERVA, after Tintoretto (118)	2				
Do	171 —	ORPHEUS AND EURYDICE (123) very rare	1		16.		
Do	172 —	ANDROMEDA CHAINED TO A ROCK (125)	1		26		
Do	173 —	LOT AND HIS DAUGHTERS (127) very rare	1		19.		
Do	174 —	SATYR SURPRISING A NYMPH (128) rare	1		6.		
Do	175 —	SATYR EMBRACING A NYMPH (134) of excessive rarity	1		3.		
Do	176 —	ULYSSES ALDROVANDI (137) first state with "Aetatis LXXIII;" the second being with "Aetatis LXVIII," very rare	1		9.		
		ANNIBALE CARRACCI.					
Do	177 —	Christ crowned with thorns (3)	1		3.		
Blument	178 —	THE DEAD CHRIST OF CAPRAROLA (4) first state, before the name of the artist, or the address of Van Aelst, very rare	1		410.		
Hollway	179 —	"LA VIERGE À L'HIRONDELLE" (8)	1		7.		

£358.15.0

SECOND DAY'S SALE.

CATHELIN (LOUIS-JACQUES).

LOT

13	180 —	PIERRE JÉLIOTTE, a famous Musician, after L. Tocqué <i>artist's proof, before any letters, rare</i>	1	<i>Noseau</i>
<u>CAVALLERIIS (GIAMBATTISTA DE).</u>				
3	181 —	THE MASSACRE OF THE INNOCENTS, after B. Bandinelli <i>the chef-d'œuvre of the artist; first state, before the name was effaced, and before the address of Rossi; very rare</i>	1	<i>Fawcett</i>
<u>CLAESSEN (ALAERT).</u>				
14	182 —	Justice (31) <i>very rare</i>	1	<i>Holloway</i>
15	183 —	The Two Soldiers (36) <i>very rare</i>	1	<i>De</i>
/ 2	184 —	VIGNETTE WITH A TRITON BEARING TWO NYMPHS (45) <i>extremely rare</i>	1	<i>De</i>
<i>The following are undescribed by Bartsch, and are extremely rare.</i>				
/ 12	185 —	THE BAPTISM OF CHRIST (Passavant, 65)	1	<i>De</i>
/ 2	186 —	TWO SIDES OF A DAGGER SHEATH, with a warrior and a lawyer (Pass. 128)	1	<i>De</i>
/ 2	187 —	ORNAMENTAL PANEL, WITH A COUPLE OF CENTAURS (Pass. 132)	1	<i>De</i>
/ 15	188 —	THE NYMPH AND THE YOUTH (Pass. 108) <i>Pièce libre. The group borrowed from Marc Antonio</i>	1	<i>De</i>

CLAUDE GELEE DE LORRAINE.

Holloway	189 — THE FLIGHT INTO EGYPT (1) <i>first state (the one described by Robert Dumesnil as the first does not exist), with full margin, very rare</i>	1	1	16	.
Clement	190 — THE APPARITION (2) <i>first state, with full margin, very rare</i>	1	.	19	.
Holloway	191 — The Dance on the River's Bank (6) <i>early impression of the third state .</i>	1	1	4	.
Clement	192 — THE ARTIST SKETCHING (9) <i>second state, with fine margin</i>	1	"	10	,
Holloway	193 — THE DANCE UNDER THE TREES (10) <i>second state, before the angles of the plate were rounded, with fine margin, rare</i>	1	2	2	.
Clement	194 — The same <i>early impression of the fourth state, with large margin</i>	1	.	2	.
Do	195 — THE SEA PORT, WITH A LIGHTHOUSE (11) <i>third state, with full margin</i> The Brigands (12) <i>fourth state, with full margin</i>	2	.	6	,
Do	196 — THE WOODEN BRIDGE (14) <i>second state, with full margin</i>	1	.	36	
Holloway	197 — STARTING FOR THE MEADOWS (16) <i>second state, before the angles of the plate were rounded, rare</i>	1	1	4	.
Clement	198 — MERCURY AND ARGUS (17) <i>first state, the pure etching, with fine margin, rare</i>	1	.	5	.
Do	199 — THE GOATHERD (19) <i>second state, very rare</i>	1	.	2	,
Do	200 — TIME, APOLLO AND THE SEASONS (20) <i>first state, with full margin, very rare</i>	1	.	16	.
Mosedes	201 — THE SHEPHERD AND SHEPHERDESS CONVERSING (21) <i>first state, the pure etching, with the tree extending nearly to the top of the plate, and the failure in the biting, extremely rare</i>	1	4	.	,

6	202 — THE SAME	<i>early impression of the fourth state, before the stain of aqua fortis, with fine margin</i>	1	Clement
9	203 — THE RAPE OF EUROPA (22)	<i>second state, before the marginal line was strengthened, with fine margin</i>	1	Fawcett
14	204 — THE VILLAGE DANCE (24)	<i>second state, before the foliage on the tree to the left, and before the traces of the accident were removed, rare</i>	1	Clement
14	205 — THE COWHERD AND THE SHEPHERDESS (25)	<i>first state, rare</i>	1	Do
6	206 — THE FOUR GOATS (27)	<i>first state, with fine margin, rare</i>	1	Do
<u>COCK (HIERONYMUS).</u>				
210	207 — THE SIX GREAT POETS OF ITALY, after G. VASARI	<i>proof before the inscription in the lower margin, very rare</i>	1	Noseday
22	208 — THE PORTRAITS OF THE SOVEREIGNS OF EUROPE, DURING THE YEARS 1556 TO 1561, engraved by Cock, F. Hogenberg and P. Miricenys	Pius III, Pontifex Maximus, 1559. Ferdinandus Romanorum Rex. Ferdinandus Romanorum Imperator, 1559. Maria Hungariæ ac Boemiæ Regina Caroli V. soror. Ferdinandus Dux Austriæ (married Philippine Welser). Maximilianus Boemiæ Rex. Maria Caroli V. filia (wife of Maximilian). Elisabeth Angliæ, Franciæ et Hiberniæ Regina, 1559. Albertus senior, Marchio Brandenburgensis, 1556. Guilielmus Dux Juliensis et Clivensis. Maria Guilielmi Ducis Clivensis uxor. Christianus Rex Daniæ et Norvegiæ. Helenora Caroli V. soror, Francisci I, Gallorum Regis vidua. Henricus II. Gallorum Rex, ætatis xxxvii. Catharina de Medicis, Henrici II. uxor. Franciscus Henrici II. filius, ac Delphinus.		Holloway

- Franciscus II. Francorum et Scotiæ Rex, 1559.
 Maria Scotiæ Regina Francorum Regis conjux, 1559.
 Maria Jacobi Scotorum Regis filia, Scotorumque nunc
 Regina.
 Sigismundus Aug. Rex Poloniæ.
 Catharina Regina Poloniæ, uxor Sigismundi Augusti.
 Johannes Rex Portugalæ, 1556.
 — Catharina Regina Portugalæ, uxor Johannis, 1556.
 Emanuel Princeps Portugalæ, Johannis filius.
 Joanna, Emanuelis Principis Portugalæ conjux, filia Caroli V.
 Maria, filia Emanuelis Regis Portugalæ (wife of Philip II.)
 Sebastianus Rex Portugalæ, 1561.
 Emanuel Philibert Dux Sabaudia.
 Philippus Rex Hispaniæ, Aurei Velleris ordinis Supremus,
 1556.
 Philippus Caroli V. filius, Hispaniæ, Angliæ, Franciæ, etc.
 Rex, 1559.
 — Isabella Gallorum Regis filia, Philippi Regis Hisp. conjux, 1559.
 Carolus Hispaniæ Infans, Philippi secundi filius.
 Gustavus Suetiæ Rex, 1559.
 Margarita uxor Regis Suetiæ, 1559.
 Solimannus Turcarum Imperator.
 Camelia Solimanni Imperatoris Turcarum filia.

*They are all represented in rich costumes, or in fine armour;
 many of them the first or the sole existing authentic
 portrait of the person. Very curious, and probably one
 of the most complete sets in existence of this rare
 series*

36

COZZA (FRANCISCO).

- 209 — THE SLEEPING SAVIOUR ADORED BY THREE ANGELS (1)
first state, before the retouch, very rare
 Cimon and Pero (4)
rare

2

CORNEILLE (CLAUDE), LE MAITRE AU MONOGRAMME E.

- 210 — THE MASSACRE OF THE INNOCENTS (1)
extremely rare

1

Clement

/ 3 ,

Dr

. 12 ,

CRANACH (LUCAS).

15. 211 — Ste. Geneviève, or the Penitence of St. Chrysostom (1)
early impression, with fine margin, rare 1

DALEN (CORNELIUS VAN).

- 9 15. 212 — PIETRO ARETINO, after Titian
proof before letters
GIOVANNI BOCCACCIO, after Titian
proof before letters
GIORGIO BARBARELLI, called Giorgione, after Titian
proof before letters
SEBASTIANO DEL PIOMBO, after Titian
proof before letters
perfect set with fine margins, very rare 4

16. 213 — JOHN MAURICE, PRINCE OF NASSAU, after G. Flinck
first state, before the date was effaced, rare 1

- 1 8. 214 — CORNELIUS TROMP, Dutch Admiral, after J. Livens
first state, with the address of Wouter Muller, very rare 1

19. 215 — Anna Maria à Schurman, after C. Jansen
first state, with the address of Clement De Jonghe, rare 1

DAULLÉ (JEAN).

27. 216 — M. BARON, French Actor, after F. De Troy
artist's proof before any letters, very rare 1

- 1 7. 217 — CLAUDE DESHAIS GENDRON, Doctor Med., after H. Rigaud
proof before letters, the name inscribed with ink, rare 1

3. 218 — JEAN BAPTISTE ROUSSEAU, after J. Aved
artist's proof before any letters, the inscription added in ink, very rare 1

DELARAM (FRANCIS).

1. 219 — ERNESTUS, EARLE OF MANSEFIELD
"Solde by Thomas Jenner," rare 1

DELFF (WILLIAM JACOB).

Holloway	220 — Christian Duke of Brunswick, after M. Mirevelt <i>first state, before the mustachio, &c.</i>	1	16.
Fauvett	221 — Frederick Henry, Prince of Orange-Nassau, after Mirevelt <i>unique impression on satin</i>	1	19.
Holloway	222 — Wolfgang William, Count Palatine, after Mirevelt <i>first state, before the date (1630) was altered, rare</i>	1	15.
Do	223 — WILLIAM DE BLOIS, CALLED TRESLONG, Dutch Admiral <i>first state, before the name of Delff, rare</i>	1	10.
Mosca	224 — JOSEPH DEL MEDICO, philosophus et medicus, after W. C. Duyster	1	13.

DESBOIS (MARTIAL).

Polunghi	225 — Marc-Antonio Justiniani, Doge of Venise, half length, turned to the left, in an ornamental passe-partout <i>undescribed by Robert-Dumesnil, and with a Dedication by P. Capilli, rare</i>	1	10.
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DIETRICH (CHRISTIAN WILHELM ERNST).

Fauvett	226 — The Descent from the Cross, in Titian's manner (Linck, 24) <i>first state, with the white places near the marginal lines, rare</i>	1	26.
Clement	227 — THE RAT-CATCHER, in Ostade's manner (70) <i>very rare, with margin</i>	1	8.
Do	228 — The Pedlar, in Ostade's manner (76) <i>first state, the pure etching, of great rarity</i>	1	14.
Holloway	229 — The Cattle-herd and the Shepherdesses, in Poelemburg's manner (135) <i>second state, before the foot of the man was altered, rare</i>	1	26.
Do	230 — ROCKY LANDSCAPE, in Salvator Rosa's manner (158) <i>first state, before the branch overhanging the rock was effaced, with margin, very rare</i>	1	6.

DIRK VAN STAREN.

231 — CHRIST AND THE TEMPTER (5)

very rare

1

232 — THE MAN WITH THE CHIMERIC FISH (13)

very rare

1

DOES (ANTON. VAN DER).

233 — Holy Family, with two Angels, after E. Quellinus

first state, before any address

1

DOES (JACOB VAN DER).

234 — A Sheep in a Landscape, after C. Dujardin

undescribed by Bartsch, Weigel Suppl. 2, extremely rare

1

DREVET (CLAUDE).

235 — Henry Oswald, Cardinal D'Auvergne, after H. Rigaud

with fine margin

1

236 — Philippus Ludovicus, Comes a Sinzendorf, after H. Rigaud

with fine margin

1

DREVET (PIERRE).

237 — Nicolas Boileau-Despréaux, after H. Rigaud

1

238 — Charles Duc de Bourgogne, after H. Rigaud

with fine margin

1

239 — Philip V, King of Spain, after H. Rigaud

*first state, before the dedication, and with fine margin,
rare*

1

240 — Jean Forest, the painter, after N. de Largillière

with large margin

1

241 — BALTHASAR HENRI DE FOURCY, Abbé de Ste. Wandrille,
after H. Rigaud

*second state, with the line in Latin, and before the dedica-
tion, rare*

1

242 — PIERRE DE PARDAILLAN DE GONDRIN, Evêque, after
Van Loo

rare

1

Fawcett	243 — Marie de Laubespine, after N. de Largillière <i>first state, before the addition "Rue du Foin" after the address</i>	1	" 7 .
Holloway	244 — LOUIS LE GRAND, standing, in his Coronation Robes, after H. Rigaud	1	" 12 .
Fawcett	245 — JEAN BALTHASAR KELLER, after H. Rigaud <i>first state, before the address, and with large margin</i>	1	" 5 .
Holloway	246 — PIERRE PALLIOT, historiographer, after G. Revel	1	/ 2 .
Do	247 — ANTOINE PORTAIL, President of the Parliament, after R. Tournières	1	" 11 .
Nicholson	248 — Hyacinthe Rigaud <i>with large margin</i>	1	" 15 .
Mosedes	249 — Maria Serre, after H. Rigaud	1	" 5 .
Do	250 — LOUIS ALEXANDRE DE BOUBBON, COMTE DE TOULOUSE (without the glove), after H. Rigaud <i>second state, with only one anchor below the arms, and before the dedication was altered, rare</i>	1	" 13 .
Do	251 — LOUIS HECTOR DUC DE VILLARS, after H. Rigaud <i>first state, with the inscription in nine lines, rare</i>	1	" 19 .
<u>DREVET (PIERRE IMBERT).</u>			
Do	252 — JACQUES BÉNIGNE BOSSUET, after H. Rigaud <i>with one dot only after the painter's name</i>	1	/ 17 .
Holloway	253 — CHARLES JEROME DE CISTERNAY DU FAY, after H. Rigaud <i>one of the chefs-d'œuvre of the artist, with margin</i>	1	" 11 .
Fawcett	254 — ROBERT DE COTTE, after H. Rigaud <i>second state, before the word "architecte" was introduced</i>	1	" 12 .
Daniell	255 — Pierre Nolasque Couvay, after Tournière	1	" 8 .
Mosedes	256 — Guillaume, Cardinal Dubois, after H. Rigaud	1	" 10 .
Holloway	257 — Claude Le Blanc, Secrétaire d'Etat, after A. Le Prieur	1	" 13 .
Grundy	258 — ADRIENNE LECOUVREUR, after C. Coypel <i>second state, before the fault in the spelling was corrected, rare</i>	1	2 8 .
Polygraphi	259 — THE SAME <i>third state, with large margin</i>	1	" 13 .

13	260 —	Jean Paul de Lillienstedt, Ambassador, after Schild <i>with large margin</i>	1	Clement
/ 1	261 —	LOUIS XV. sitting in his Coronation Robes, after H. Rigaud <i>with fine margin</i>	1	Holloway
13	262 —	FR. PAUL DE NEUFVILLE DE VILLEROY, Archêvêque, after Santerre	1	Private
16	263 —	LOUIS DUC D'ORLEANS, after C. Coypel <i>first state, before the inscription on the tablet, and with large margin</i>	1	Clement
10	264 —	ARMAND GASTON DE ROHAN, Cardinal et Archêvêque de Strasbourg, after H. Rigaud <i>undescribed first state, before the addition, "subd. ambiam," after the dedication, and before the two Latin lines, "Quo nihil ingenio," &c., with fine margin, very rare</i>	1	Nosden
7	265 —	THE SAME <i>second state, with those additions, but before the Order of the Holy Ghost and the date 1716, rare, with margin</i>	1	Private
<u>DROESHOUT (MARTIN).</u>				
/	266 —	The Right Valiant Ambrosius Spinola, &c. <i>early impression, rare</i>	1	Holloway
<u>DU JARDIN (KARL).</u>				
10	267 —	FRONTISPIECE, a Fountain in ruins (1) <i>first state, before the number or any address, rare</i>	1	Do
/ 6	268 —	THE COW AND CALF (3) <i>proof before the number, and before the plate was cleaned, rare</i>	1	Do
3 3	269 —	THE TWO HORSES (4) <i>undescribed proof state, before the scratches in the sky were partially burnished out, and before the dry-point work over the erasure. "Presque unique."</i>	1	Do
/ 15	270 —	The Four Goats (13) <i>proof before the number, rare</i>	1	Do
/	271 —	THE THREE PIGS (16) <i>proof before the number, rare</i>	1	Do

Holloway	272 — THE ASS AND THE TWO SHEEP (32)			
	<i>proof before the number, very rare</i>	1	3	15.
Blument	273 — PORTRAIT OF JAN DE VOS, a Dutch Poet (52)			
	<i>"Ce morceau est très rare."</i>	1		5.
<u>DURER (ALBERT).</u>				
Dr	274 — ADAM AND EVE (1)			
	<i>very rare, early impression, with the paper mark of the bull's head</i>	1	15	10.
Coluaghi	275 — THE NATIVITY (2)			
	<i>very rare</i>	1	6	6.
Holloway	276 — THE PASSION OF CHRIST (3-18)			
	<i>uniform and early impressions, very rare</i>	1	17.	
Nosedas	277 — THE MAN OF SORROWS, with his hands extended (20)			
	<i>very rare</i>	1	1	10.
Holloway	278 — THE PRODIGAL SON (28)			
	<i>first state, of great rarity</i>	1	3	5.
Coluaghi	279 — THE VIRGIN WITH THE INFANT IN HER ARMS (33)			
	<i>extremely rare</i>	1	2	12.
Nosedas	280 — THE VIRGIN SUCKLING THE INFANT JESUS (34)			
		1	1	11.
Holloway	281 — THE VIRGIN SEATED, EMBRACING THE INFANT JESUS (35)			
		1	1	19.
Lawrence	282 — THE VIRGIN SEATED, SUCKLING THE INFANT JESUS (36)			
		1	1	9.
Dr	283 — THE VIRGIN CROWNED BY AN ANGEL (37)			
	<i>rare</i>	1	2	13.
Coluaghi	284 — THE VIRGIN WITH THE INFANT IN SWADDLING CLOTHES (38)			
		1	3	3.
Nosedas	285 — THE VIRGIN CROWNED BY TWO ANGELS (39)			
	<i>rare first state, with the mountains to the left distinctly visible</i>	1	1	6.
Holloway	286 — THE VIRGIN SEATED BY THE WALL (40)			
		1	2	10.
Nosedas	287 — THE VIRGIN WITH THE PEAR (41)			
		1	2	3.
Holloway	288 — THE VIRGIN WITH THE MONKEY (42)			
	<i>first state, before the two scratches across the nose and the back of the monkey, of great rarity</i>	1	9.	

3	3	289 — ST. PHILIP (46)			
		ST. BARTHOLOMEW (47)			
		ST. THOMAS (48)			
		ST. SIMON (49)			
		ST. PAUL (50)			
		<i>the set complete, and rare</i>	5		
	13	290 — ST. CHRISTOPHER with his head turned to the left (51)	1		
	16	291 — ST. CHRISTOPHER (52)	1		
	1	292 — ST. GEORGE ON HORSEBACK (54)			
		<i>very rare</i>	1		
	10	294 — ST. ANTHONY (58)	1		
33		295 — ST. EUSTACHIUS KNEELING BEFORE A STAG (57)			
		<i>early impression, with the paper mark of the crown, with margin, extremely rare</i>	1		
5	13	296 — ST. JEROME IN THE CELL (60)			
		<i>rare</i>	1		
	10	297 — ST. JEROME IN THE DESERT (61)	1		
3	6	298 — ST. GENEVIÈVE, OR THE PENITENCE OF ST. CHRYSOSTOM (63)	1		
2	10	299 — APOLLO AND DIANA (68)			
		<i>very rare</i>	1		
	1	300 — THE SATYR AND HIS FAMILY (69)	1		
2	5	301 — THE RAPE OF AMYMONE (71)			
		<i>with margin</i>	1		
3	10	302 — THE EFFECTS OF JEALOUSY (73)			
		<i>with margin</i>	1		
9		303 — MELANCHOLY (74)			
		<i>very rare</i>	1		
3	12	304 — GROUP OF FOUR NAKED WOMEN (75)			
		<i>first state, before the retouch on the legs</i>	1		
3	12	305 — IDLENESS (76)			
		<i>early impression, with the paper mark of the bull's head</i>	1		
3	3	306 — THE LARGE FORTUNE (77)			
		<i>early impression, on paper with the mark of the high crown</i>	1		
	6	307 — THE LITTLE FORTUNE (78)			
		<i>first state, before the scratch across the bunch of thistles, rare</i>	1		

Holloway

Roseday

Do

Do

Holloway

Henley

Holloway

Clement

Roseday

Columbia

Fairview

Roseday

Clement

Holloway

Clement

Roseday

Do

Holloway

Holloway	308 — JUSTICE (79) very rare	1	1	17	.
Faurett	309 — THE LITTLE COUBIER (80) with margin	1	.	12	,
Blument	310 — THE LADY ON HORSEBACK (82) first state, before the double line indicating the mountain behind the right shoulder of the lady, extremely rare	1	4	.	.
W.	311 — THE ORIENTAL, WITH A WOMAN AND CHILD (85) rare	1	2	.	.
Nosedap	312 — THE ENSIGN (87) rare	1	1	10	.
Blument	313 — THE ASSEMBLAGE OF WARRIORS (88) early impression, very rare	1	3	11	.
Holloway	314 — THE COUNTRYMAN AND WOMAN DANCING (90) extremely rare	1	.	11	.
Herling	315 — THE LADY AND GENTLEMAN WALKING (94) first state, before the perpendicular hatchings to tone down the space between the nose and cheek of the lady, extremely rare	1	8	.	.
Nosedap	316 — THE LITTLE HORSE (96) with margin	1	2	3	.
Holloway	317 — THE KNIGHT OF DEATH (98) very early impression, of great rarity	1	30	.	.
W.	318 — THE SHIELD OF ARMS WITH THE COCK (100) with margin, very rare	1	5	10	.
Nosedap	319 — THE SHIELD OF ARMS WITH THE SKULL (101) with margin, very rare	1	10	12	6
Holloway	320 — PHILIP MELANCHTHON (105) with fine margin, rare	1	2	15	.
<u>DU SART (CORNELIUS).</u>					
Nosedap	321 — THE TWO SINGERS (3) first state, before the plate was reduced to an oval, with fine margin, very rare	1	.	18	.
Holloway	322 — THE DRUNKEN COUPLE (7) rare, with margin	1	.	4	.

16	323	— THE VIOLIN PLAYER STANDING (8)	<i>extremely rare</i>	1	Blancut
1 10	324	— THE AMOROUS COUPLE (9)	<i>rare, with margin</i>	1	Dr
2 9	325	— THE CUCKOLD (10)	<i>very rare, with margin</i>	1	Dr
2 18	326	— THE DANCING DOG (11)	<i>rare</i>	1	Holloway
2 9	327	— THE MERRY COBBLER (14)	<i>proof before any inscription, and before much extra work, presque unique</i>	1	Blancut
1 5	328	— THE GREAT FAIR (16)	<i>early impression, on paper with the mark of the Amsterdam arms, and before the scratches, rare</i>	1	Holloway
<u>DUVET (JEAN). (LE MAÎTRE À LA LICORNE.)</u>					
2 2	329	— THE ANGEL SHOWING ST. JOHN THE HEAVENLY JERUSALEM (48)	<i>first state, before the retouch, and with broad margin, extremely rare</i>	1	Dr
2	330	— THE MARTYRDOM OF ST. JOHN (51)	<i>first state, before the retouch, and with large margin, extremely rare</i>	1	Dr
<u>DYCK (ANTONIUS VAN).</u>					
1	331	— JOANNES BREUGEL	<i>third state, with only a small portion of the background, and with the address G. H.</i>	1	Heywood
9 10	333	— PETRUS BREUGEL	<i>first state, pure etching before the inscription, and only a slight marginal line at the bottom, excessively rare</i>	1	Holloway
1 15	334	— ANTONIUS CORNELISSEN	<i>second state, the plate finished by Vorsterman, with Van den Enden's address, but before the name of the engraver</i>	1	Heywood

Leysen	335 — THE SAME <i>third state, the address of Van den Enden effaced, but before that of G. H., undescribed by Weber, excessively rare</i> THE SAME <i>fifth state, with the address G. H. effaced, an early impression, with full margin</i>	2	" 6 .
Swate	336 — ANTONIUS VAN DYCK <i>third state with the address of Gilles Hendricx, but without the date, rare</i>	1	. 12 .
Holloway	337 — ERASMUS ROTTERDAMUS <i>first state, pure etching before the inscription, only a slight marginal line etched in at the bottom, excessively rare</i>	1	11 . .
Clément	338 — FRANCOISUS FRANK <i>fourth state, with the address of G. H., but before the name Vranx was corrected to Frank, with margin, rare</i>	1	. 6 .
Holloway	339 — PHILIPPUS LE ROY <i>first state, pure etching, with the corrosion over the left shoulder, of the greatest rarity</i>	1	7 " .
De	340 — THE SAME <i>fourth state, before letters and before the chain, the angles filled out with horizontal lines, extremely rare</i>	1	6 " .
De	341 — THE SAME <i>fifth state, undescribed by Weber, before the helmet, crest and mantle over the arms, and with the inscription, Philippus Baro de Le Roy—et in fano St. Lamberti. Presque unique</i>	1	2 10 .
De	342 — THE SAME <i>sixth state, undescribed, with the addition of the helmet, &c. and the inscription, Philippus Baro de Le Roy—et in fano Sti. Lamberti. (In the following state the word "de" before the name was effaced), probably unique</i>	1	1 " .
De	343 — JUDOCUS DE MOMPER <i>third state, the inscription in two lines, before the address G. H., on paper with the mark of a lily and the letters S. I. in a coat of arms, rare</i>	1	. 26 .
De	344 — JUDOCUS DE MOMPER. (The second plate) <i>second state, the plate finished by Vorsterman, but before the engraver's name</i>	1	/ " .

6	345 — ADAM VAN OORT	<i>second state, with the pilaster, but before any inscription, extremely rare, with margin</i>	1	Holloway
12	346 — PAULUS DU PONT	<i>second state, before the inscription, of the greatest rarity</i>	1	Do
8	347 — JOANNES SNELLINX	<i>first state, the pure etching, without any inscription, excessively rare</i>	1	Clement
1	348 — JOANNES SNELLINX. (The second plate)	Second state, the plate finished by Peter de Jode, but before the engraver's name, <i>extremely rare</i>	1	Holloway
21	349 — FRANCISCUS SNYDERS	The pure etching of the head only, without any marginal line. It is impossible to say whether it is of the first or the second state, as that portion of the paper on which the inscription would be found in the second state is cut off, <i>both states are, however, of excessive rarity</i>	1	Do
11	350 — PETRUS STEVENS	Second state, with the engraver's name, and with the address of Van den Enden, <i>very rare</i>	1	Do
16	351 — JUSTUS SUTTERMANS	Third state, with G. H., before the name Citermans was corrected, <i>extremely rare, with margin</i>	1	Heywood
7	352 — ANTONIUS TRIEST. (The first state is only known by a counterproof)	Second state, before the engraver's name and before the word Topairha was corrected, <i>extremely rare</i>	1	Holloway
215	353 — LUCAS VORSTERMANS	First state, before the inscription and the marginal line, with some spirited additions in black lead and indian ink probably by Van Dyck himself, <i>unique</i>	1	Fawcett
77	354 — GUILIELMUS DE VOS	Second state, with the background, but before any letters, <i>extremely rare, with broad margin</i>	1	Clement

Hollway	355 — PAULUS DE VOS Third state, the figure etched by Meyssens, and before the address of G. H., <i>rare</i> 1	12
Do	356 — JOANNES DE WÆL Fourth state, with the address of G. H. 1	16
Do	357 — JOANNES WAVERIUS Fourth or second finished state, undescribed by Weber, with only one line of title, and with the address of Van den Enden, and the name of Paul Pontius, <i>rare</i> 1	13
Nosedap	358 — CHRIST CROWNED WITH THORNS Fourth state, before the word Regis was effaced, <i>rare</i> 1	23
Sterling	359 — TITIAN AND HIS MISTRESS. (The first and second states are unique) Third state, before the address of Bon-enfant, <i>very rare</i> 1	8

£ 471. 6. 0

THIRD DAY'S SALE.

PORTRAITS AFTER VAN DYCK.

ENGRAVED FOR MARTIN VAN DEN ENDEN.

ANONYMOUS.

LOT

5	360 — Thomas Willeborts Bosschaerts, Painter <i>with margin</i>	1	Hawatt
<u>BOLSWERT (SCHELTE A).</u>			
16	361 — Albert Prince of Aremberg <i>first state</i>	1	Heywood
11	362 — Jean-Baptiste Barbé, Engraver <i>first state, with good margin</i>	1	Holloway
8	363 — Adrian Brouwer, Painter <i>first state, rare</i>	1	Do.
9	364 — Justus Lipsius, Historian <i>first state, cut below the name of Van Dyck; and an impression of the fourth state</i>	2	Heywood
8	365 — Martin Pepyn, Painter <i>first state</i>	1	Glemeret
8	366 — Sebastian Vrancx, Painter <i>first state</i>	1	Holloway
26	367 — Marguerite de Lorraine, Duchess of Orleans <i>second state</i>	1	Do.

DELFF (WILLEM JACOB).

Holloway	368 — Michel Mierevelt, Painter		18
	<i>proof before letters, and before additional work on the gloves, the cloak, and the beard, extremely rare</i>	1	
Hentling	369 — The same		2
	<i>first state</i>	1	
Do	370 — The same		2
	<i>second state, undescribed by Weber; two lines of title, but before G. H.; with good margin, extremely rare</i>	1	

GALLE (CORNELIUS).

Holloway	371 — Artus Wolfart, Painter		46
	<i>first state</i>	1	
Hentling	372 — The same		2
	<i>fourth state, undescribed by Weber, two lines of title, but before the address of G. H., with fine margin, excessively rare; and an early impression of the sixth state, with full margin</i>	2	

HONDIUS (WILLEM).

Holloway	373 — Franz Franck, Painter		19
	<i>first state, with broad margin, very rare</i>	1	
Clement	374 — WILLEM HONDIUS		2
	<i>proof before any letters, of the greatest rarity</i>	1	
Holloway	375 — The same		10
	<i>first state, very rare</i>	1	

JODE (ARNOLD DE)

Keywood	376 — Lady Catherine Howard, Duchess of Lenox	1	8
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JODE (PIERRE DE), LE VIEUX.

Holloway	377 — Jean de T'serclaes, Comte de Tilly, General		46
	<i>first state, extremely rare</i>	1	

JODE (PIERRE DE), LE JEUNE.

/	1	378 — ADAM DE COSTER, Painter <i>first state, before the right hand, extremely rare</i>	1	Holloway
•	15	379 — Paul de Halmale, Senator at Antwerp <i>first state, with full margin, very rare</i>	1	Ds
•	10	380 — Jacob Jordaens, Painter <i>second state</i>	1	Clement
•	3	381 — The same <i>third state, undescribed by Weber, with two lines of title, but before G. H.; and an early impression of the fifth state, with full margin</i>	2	Heywood
•	4	382 — André Colyns de Nole, Sculptor <i>first state</i>	1	Holloway
•	6	383 — Cornelius Poelenburg, Painter <i>first state</i>	1	Fruitt
•	6	384 — Erycius Puteanus, Historian <i>first state, very rare</i>	1	Holloway
•	6	385 — Diodore Tuldenus, Jurist <i>first state</i>	1	Heywood
•	6	386 — Albert Count of Wallenstein, Duke of Friedland <i>first state, very rare</i>	1	Holloway
•	5	387 — Geneviève d'Urphé, Duchess Dowager of Croy <i>second state, with full margin, rare</i>	1	Hortling

LAUWERS (NICHOLAS).

/	•	388 — FRA LELIO BLANCATCIO, Commander of Malta <i>undescribed proof, before the feather on the helmet, and before additional work on the beard, the background, &c. unique</i>	1	Clement
•	26	389 — The same <i>first state, rare</i>	1	Heywood

PONTIUS (PAUL).

Fawcett	390 — Hendrick van Baelen, Historical Painter <i>first state, rare</i>	1	"	7	.
Heywood	391 — Don Alvaro Bazan, General <i>second state</i>	1	.	26	.
Fawcett	392 — Jacobus de Breuck, Architect <i>first state</i>	1	.	26	.
Holloway	393 — Don Carlos Colonna, General <i>first state, with full margin</i>	1	.	10	.
Fawcett	394 — Caspar de Crayer, Painter <i>second state</i>	1	.	26	.
Holloway	395 — Don Emanuel Frockas, Count Pimentel, Councillor of State <i>first state</i>	1	.	9	.
Fawcett	396 — Cornelius van der Geest, Collector at Antwerp <i>second state</i>	1	.	26	.
Holloway	397 — Caspar Gevartius, Jurist <i>first state, with fine margin</i>	1	/	1	.
W.	398 — Don Diego Gusman, Marquise de Leganes, General <i>first state, rare</i>	1	/	2	.
Heywood	399 — Gustavus Adolphus, King of Sweden <i>second state, rare</i>	1	.	4	.
Holloway	400 — Gerard Honthorst, Painter <i>first state, very rare</i>	1	.	6	.
W.	401 — Constantin Hugens, Secretary to the Prince of Orange <i>first state, rare</i>	1	.	6	.
Heywood	402 — Aubert le Mire, Dean at Antwerp <i>first state, with full margin, rare</i>	1	.	11	.
W.	403 — Daniel Mytens, Painter <i>second state, rare</i>	1	.	4	.
W.	404 — Johann Count of Nassau, Field Marshal of the Emperor <i>first state</i>	1	.	11	.

" 15 .	405 — Palamedes (Stevens), Painter <i>first state, with full margin, very rare</i>	1	Clement
" 16 .	406 — Paul Pontius <i>second state, rare</i>	1	Heywood
" 26 .	407 — Jan van Ravesteyn, Painter <i>first state</i>	1	Fawcett
" 26 .	408 — The same <i>second state, very rare</i>	1	Do.
" 4 .	409 — Theodor Rombouts <i>second state</i>	1	Heywood
/ 11 .	410 — Peter Paul Rubens <i>second state, rare</i>	1	Holloway
" 6 .	411 — Cesare Alessandro Scaglia, Minister of State to the Duke of Savoy, <i>second state, with " Regino," with margin, extremely rare</i>	1	Heywood
" 26 .	412 — The same <i>fourth state, with " Monens," unique impression on parchment</i>	1	Holloway
" 4 .	413 — François Thomas, Prince of Savoye-Carignan, Spanish General <i>first state, with margin</i>	1	Do.
" 14 .	414 — Gerard Seghers, Painter <i>first state, with margin</i>	1	Clement
" 2 .	415 — THE SAME <i>third state, undescribed by Weber, with four lines of title but before G. H., with margin, extremely rare</i>	1	Hertling
" 2 .	416 — The same <i>fifth state, with full margin</i> Adrien van Stalpent, Painter <i>fourth state</i>	2	Do.
" 5 .	417 — Hendrick Steenwyck, Painter <i>first state</i>	1	Holloway

Holloway	418 — Theodor Vanloon, Painter <i>first state, with full margin</i>	1	"	11	.
Heywood	419 — Simon de Vos, Painter <i>first state</i>	1	"	7	.
Fauvel	420 — Jan Wildens, Painter <i>first state</i>	1	"	36	.
Holloway	421 — Marie de Medicis, Queen of France <i>second state, with margin, rare</i>	1	"	7	.
<u>STOCK (ANDREAS).</u>					
Blument	422 — PIERRE SNAYERS, Painter <i>proof before any letters, exceedingly rare</i>	1	/	1	.
Do	423 — The same <i>first state, with margin</i>	1	"	7	.
<u>VOERST (ROBERT VAN).</u>					
Do	424 — Sir Kenelm Digby, Astrologer <i>first state, with margin, rare</i>	1	"	8	.
Holloway	425 — Inigo Jones, Architect <i>first state, very rare</i>	1	/	6	.
Heywood	426 — ROBERT VAN VOERST <i>third state, undescribed by Weber, with two lines of title, but before G. H., with fine margin, exceedingly rare; and an early impression of the fifth state</i>	2	"	3	.
Holloway	427 — Simon Vouet, Painter <i>first state, rare</i>	1	"	9	.
<u>VORSTERMAN (LUCAS).</u>					
Do	428 — Jacques de Cachiopin, Collector of Pictures <i>first state, with full margin, rare</i>	1	"	10	.
Do	429 — Jacques Callot, Painter and Engraver <i>second state, with margin, rare</i>	1	"	16	.

"	15	430 — WENCESLAUS COEBERGER, Architect and Painter <i>proof before any letters; presque unique</i>	1	Clement
"	9	431 — The same <i>first described state, rare</i>	1	Holloway
/	6	432 — Deodat Delmont, Painter <i>first state, very rare</i>	1	Do
"	12	433 — ANTONIO VAN DYCK <i>second state, very rare</i>	1	Do
"	26	434 — Hubert van den Eynden, Sculptor <i>second state</i>	1	Fawcett
"	5	435 — Theodor Galle, Engraver <i>second state</i>	1	Haywood
"	10	436 — Gaston de France, Duc d'Orleans <i>first state, rare</i>		Holloway
"	11	437 — Horatio Gentileschi, Painter <i>first state</i>	1	Haywood
"	6	438 — Peter de Jode, Engraver <i>first state</i>	1	Holloway
"	13	439 — Jan Livens, Painter and Etcher <i>first state, with fine margin, rare</i>	1	Do
"	9	440 — Charles de Mallery, Engraver <i>second state</i>	1	Do
"	3	441 — Jan van Mildert, Sculptor <i>second state, rare</i>	1	Haywood
"	6	442 — Nicolas Fabrice de Peirese, Archæologist and Astronomer <i>first state, with margin</i>	1	Do
"	9	443 — Cornelius Sachtleven, Painter and Etcher <i>first state, with margin</i>	1	Clement
"	10	444 — Cornelius Schut, Painter and Etcher <i>first state, with fine margin</i>	1	Haywood
"	3	445 — THE SAME <i>third state, undescribed by Weber, two lines of title, but before G. H., with margin, exceedingly rare; and an early impression of the fifth state, with broad margin</i>	2	Do

Haywood	446 — Don Ambrosio Spinola, Spanish General <i>first state, rare</i>	1	" 26
Clement	447 — Lucas van Uden, Painter and Etcher <i>first state</i>	1	" 11 "
Do	448 — Cornelius de Vos, Painter <i>second state</i>	1	" 4 "

VORSTERMAN (LUCAS), LE JEUNE.

Haywood	449 — Gerard Seghers, Painter <i>third state, with Gerardo, and before the address, very rare</i>	1	" 5 "
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PORTRAITS ENGRAVED FOR GILLES HENDRIX.

BOLSWERT (SCHELTE A).

Favate	450 — Andreas van Ertvelt, Painter <i>first state, the G. H. erased on the paper</i>	1	" 3 "
Holloway	451 — LADY MARY RUTHVEN, Wife of Van Dyck <i>first state, undescribed, with "Nata in Anglia," &c., extremely rare</i>	1	24 "

CLOUET (PETER).

Do	452 — Henry Rich, Earl of Holland <i>first state, rare</i>	1	" 10 "
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COUCHET (JOSEPH).

Do	453 — Henrietta Maria, Queen of England <i>undescribed, two lines of title ; after the name of Van Dyck the words "Lommelin sculp." effaced but still visible ; with the address of Gilles Hendricx, which was afterwards replaced by that of Black, rare</i>	1	23 "
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JODE (PETER DE), LE JEUNE.

454 — JEANNE DE BLOIS

proof before any letters, exceedingly rare

Peter de Jode, junior

first state, the letters G. H. erased on the paper, rare 2

Fawcett

LOMMELIN (ADRIAN).

455 — Schelte à Bolswert, Engraver

second state, with margin

Alexandre della Faille, Senator at Antwerp

first state, rare

Zegerus van Hontsum, Canon at Antwerp

Ferdinand, Cardinal Infant of Spain, Governor of the Netherlands 4

W.

456 — JACQUES LE ROY, President of the High Court of Brabant

proof before any letters, with margin, extremely rare

The same

first state, with the dedication by Hendricx 2

Clement

NEEFS (JACQUES).

457 — Martin Ryckaert, Painter

early impression, the letters G. H. erased, but still visible, with margin 1

Heywood

458 — Antoine de Tassis, Canon at Antwerp

first state, rare 1

Fawcett

PONTIUS (PAUL).

459 — Nicolas Rockox, Councillor at Antwerp

third state (of eight), with margin, very rare 1

Holloway

VORSTERMAN (LUCAS).

460 — Don Francesco de Moncada, Spanish Ambassador

first state, extremely rare 1

Heywood

461 — Wolfgang Wilhelm, Count Palatine

first state, very rare 1

Fawcett

462 — Isabella Clara Eugenia, Sovereign of the Low Countries

first state, with full margin, extremely rare 1

Holloway

PORTRAITS ENGRAVED FOR JAN MEYSSSENS.

BAILLIU (PIERRE).

Fauvett

463 — Lucy Percy, Countess of Carlisle
first state, with the address of Meyssens, with margin 1 " 3 .

Re

464 — Antoine de Bourbon, Comte de Moret
first state , 10 .

Honoré d'Urfé, a French Poet
first state, with margin 2

GALLE (CORNELIUS) LE JEUNE.

Holloway

466 — Ferdinand III, Emperor
first state, with margin , 12 .

Maria of Austria, Empress
first state, with margin 2

D

467 — Henriette de Lorraine, Princess of Pfalzburg
first state, with margin " 10 .

Keywood

468 — Jan Meyssens, Engraver
second state, with large margin " 6 .

Engelbert Taie, Baron Wemmel, Deputy for the States of
Brabant
first state 2

Fauvett

469 — Gottfried Heinrich, Count Pappenheim, Field-Marshal for
the Emperor
first state, rare " 3 .

HOLLAR (WENCESLAUS).

Keywood

470 — Thomas Howard, Earl of Arundel (*Parthey*, 1353)
first state, with full margin 1 " 3 .

Herling

471 — Alatheia Talbot, Countess of Arundel (1354)
first state, with full margin 1 " 2 .

" 11 .	472 — Charles II. (1442) <i>second state, before the address of Meyssens</i>	1	Fauvel
" 3 .	473 — The same <i>third state, before the address was effaced, with full margin</i>	1	Do
" 26 .	474 — Elizabeth Villiers, Duchess of Richmond and Lenox (1457) <i>first state, with full margin</i>	1	Holloway
" 26 .	475 — Joannes Malderus, Bishop of Antwerp (1463) <i>first state</i>	1	Do
" 15 .	476 — Hieronymus Weston, Earl of Portland (1483) <i>first state</i>	1	Weston
" 10 .	477 — Maria Stuart, Countess of Portland (1484) <i>first state, with margin, rare</i>	1	Holloway
" 2 .	478 — The Brothers Jean and Corneille de Wael, Painters (1517) <i>first state, with broad margin</i>	1	Herling

JODE (PETER DE).

" 9 .	479 — Ferdinand, Cardinal Infant of Austria, Governor of the Netherlands <i>first state, with the address of Meyssens, rare</i> Beatrix de Cusance, Princesse de Cante Croy <i>first state, with margin</i> Jean de Montfort, Master of the Mint in the Low Countries <i>first state</i>	3	Fauvel
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LISEBETTEN (PETER VAN).

" 6 .	480 — James Hamilton, Marquis of Hamilton <i>first state, with the address of Meyssens, with margin, rare</i>	1	Holloway
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MEYSSENS (JAN).

" 10 .	481 — Charles I. <i>first state, with margin</i> Henrietta Maria <i>first state, with margin</i>	2	Clement
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Holloway

- 482 — Frans Vander Ee, Burgomaster of Brussels
*first state, with only one line of title, and with the address,
very rare*

36

The same

*second state, with two lines of title, and before the address
was effaced, with fine margin*

2

Do

- 483 — LADY MARY RUTHVEN, Wife of Van Dyck
*first state, one line of title, before much work, and before the
address of Wyngaerde, rare*

1

6

NATALIS (MICHEL).

Fawcett

- 484 — Ernestine de Ligne, Princess of Nassau
first state, with the address, with fine margin

1

26

NEEFS (JACOB).

Clements

- 485 — MARIE MARGUERITE DE BARLEMONT, Countess of Egmont
proof before any letters, "presque unique"

1

12

PONTIUS (PAUL).

Fawcett

- 486 — Marie, Princess of Aremburg and Barbanson
first state, with margin

5

Nicolaus Bruyant, Astrologer

Anton. Van Dyck

*first state, before the letter-press on the back, and before
the number*

3

RUCHOLLE (PIERRE).

Holloway

- 487 — Charles Emanuel Duke of Savoy
*first state, two lines of title, and with the address of
Meyssens, full margin*

1

6

SNYERS (HENDRICK).

Do

- 488 — Prince Rupert
*first state, two lines of title and with the address of
Meyssens, with margin, rare*

1

9

WAUMANS (CONRAD).

- 489 — Marie-Claire de Croy, Duchess of Havré
first state, with margin
 Don Antonio de Zunega, Marquis of Mirabelle, Spanish
 Councillor of State
first state
- 490 — Frederick Hendrick, Prince of Nassau-Orange
first state, with margin
 Emilia von Solms, Wife of Frederick Hendrick of Nassau
first state

Clement

2

Holloway

PORTRAITS ENGRAVED FOR VARIOUS EDITORS.

ANONYMOUS.

- 491 — ANTON. VAN DYCK, Bust on a pedestal, in an oval ornamental
 border
etching in the style of Vorsterman, proof before any letters,
presque unique

D.

1

ANONYMOUS.

- 492 — ANTON. VAN OPSTAL, Painter
proof before any letters, presque unique

Clement

1

- 493 — The same
first state, before the address and retouch, with full margin,
rare

D.

1

ANONYMOUS.

- 494 — Philippe Le Roy
proof before any letters

Herling

1

McARDELL (JAMES).

- 495 — Helena Forman, Wife of Rubens, standing, in a landscape
artist's proof before any letters, and before much work
- 496 — The same
proof with the names of the artists only scratched in

Holloway

1

1

D.

Fawcett

BAILLIU (PETER).

- 497 — Albert, Prince of Aremberg and Barbanson, on horseback
first state, with the engraver's address, before that of
Rombout Vander Velde, rare 1

D.

BARRAS (SEBASTIEN).

- 498 — Lazarus Maharkysus, Physician at Antwerp (R. D. 35)
with margin, rare 1

Holloway

BLEECK (PETER VAN DEN).

- 499 — Francesco di Quesnoy, called Il Fiammingo, Sculptor 1

Clement

BLOTELING (ABRAHAM).

- 500 — MARQUIS DE MIRABELLE
first proof, before any letters, with margin, very rare 1

Holloway

- 501 — The same
first state, before the words "et excud." behind the en-
graver's name 1

D.

BRUGGEN (JAN VAN DER).

- 502 — Ant. Van Dyck, Eques. Pictor.
first state, before the lower margin was cleaned (Met. de
swarte fugbord) rare 1

Hertling

BURGHERS (MICHEL).

- 503 — Franciscus Junius, Poet 1

CARDON (ANTHONY).

- Marie Anne Schotte, died at Brussels in 1629
proof before any letters 2

Heywood

CLOUET (PETER).

- 504 — Christoph van der Lamén, Painter
first state, with full margin
 Theodor Rogiers
first state, with margin
 Charles Scribani, Provincial of the Jesuits in Flanders
first state, with margin 3

" 5

" 26

" 26

24

" 10

" 26

" 2

" 26

8	505 — ANNE WAKE, COUNTESS OF SUSSEX <i>first proof, with margin, rare; and an impression with the letters</i>	2	Heywood
	<u>COSTER (DAVID).</u>		
2	506 — Frans Hals, Painter		Herling
	<u>DEMARTEAU (PIERRE).</u>		
	Jacques de Cachiopin	2	
	<u>EARLOM (RICHARD).</u>		
7	507 — Albert, Duke of Arenberg, on horseback <i>proof before letters</i>	1	Howett
	<u>FERDINAND (LOUIS).</u>		
26	508 — Elizabeth, Princess Palatine, an Etching <i>This portrait is considered by some as representing Lady Mary Ruthven, rare</i>	1	Holloway
	<u>GALLE (CORNELIUS).</u>		
6	509 — Frédéric de Marselaer, Ambassador <i>with margin</i>		W.
	<u>GAYWOOD (ROBERT).</u>		
	Ferdinand the Third, Emperor <i>with the address of P. Stent, margin</i>	2	
2	510 — Lucas and Cornelius de Wael, Painters <i>first state, before the engraver's name, before the retouch, and before any address, with margin</i>		Herling
	The same <i>third state, the engraver's name effaced, and with Overton's address</i>	2	
	<u>HOLLAR (WENCESLAUS).</u>		
15	511 — THOMAS HOWARD, EARL OF ARUNDEL, in an oval (Parthey, 1351) <i>first state, with address of H. Manning, near St. Clement's Church, undescribed and very rare</i>	1	Heywood

Clement	512 — Charles the First, View of London in the background (1432) <i>with address of Jan Huysens</i>	1	" 46
Holloway	513 — ANTONIUS VAN DYCK, holding a sun flower (1393) <i>first state, before the retouch, very rare</i>	1	/ " .
Keywood	514 — Lady Elizabeth Harvey (1412) <i>first state, rare</i>	1	" 14 .
Clement	515 — Henrietta Maria, unfinished plate (1537) <i>first state, before the number</i> The same, in an oval (1416)	2	" 12 .
Howett	516 — Inigo Jones, Architect (1428)	1	" 4 .
Herling	517 — Franciscus Junius, Poet (1430) <i>first state, with the misprint "verslant"</i>	1	" 2 .
Holloway	518 — Margaret Lemon, Van Dyck's Mistress (1456)	1	" 10 .
Howett	519 — THOMAS WENTWORTH, EARL OF STRAFFORD (1508b), the second plate, the Man looking down <i>first state, before the retouch, with margin, rare</i>	1	" 9 .

JODE (PETER DE).

D.	520 — HENRI LIBERTI, Organist at the Cathedral of Antwerp <i>first state, the lowest cross above "Longa" on the music sheet is placed in the first interval, undescribed and very rare</i> The same <i>second state, the cross placed on the second line, but before the rebiting of the plate</i>	2	" 5 .
D.	521 — Guillaume Marcquis, Physician at Antwerp Quintin Simons, Painter <i>second state, before the retouch, with full margin</i>	2	" 26

LEONE (MICHEL).

D.	522 — ABEL BRUYNER, Physician to Gaston, Duke of Orleans <i>proof, with the arms and the engraver's mark, rare</i>	1	" 5 .
D.	523 — MARC-ANTOINE CUMAGNE, Banker and Collector of Pictures <i>proof before letters, with margin, rare</i>	1	" 5 .

LEONART (JAN FREDERICK).

- 3 . 524 — Justus van Merstraten, Syndic of Brussels (*Andresen 133*)
This fine and early mezzotint plate has been copied by
Laborde (Histoire de la Gravure en manière noire) on
account of its extreme rarity, with broad margin 1
- 3 . 525 — Isabella van Assche, Wife of Justus van Merstraten (134)
companion print to the above, and equally rare 1
- 8 . 526 — The same
proof before any letters and before much work, presque
unique 1

LOMMELIN (ADRIAN).

- 3 . 527 — Marie, Princess of Aremborg
Charles the First
Jean-Baptiste van Bisthoven, Jesuit 3
- 12 . 528 — JEAN-BAPTISTE VAN BISTHOVEN
proof before any letters, with margin, excessively rare 1
- 16 . 529 — JEAN CHARLES DELLA FAILLE, Jesuit, Mathematician and
Geographer
proof before any letters, with fine margin, very rare
The same
impression of the third state 2
- 26 . 530 — Joannes Malderus, Bishop of Antwerp
first state, with one line of title only 1
- 26 . 531 — Frédéric de Marselaer, Burgomaster of Brussels
first state, before the cross hatchings on the paper, with
fine margin
Adrian Stevens, Almoner at Antwerp 2
- 14 . 532 — PETER SYMEN, of Brussels
proof before any letters, with margin, rare 1
- 2 . 533 — Paul de Vos, Painter
second state, with three lines of title, but before the head
was altered, with margin 1

Keywood

Do

Do

Fauvel

Clement

Do

Do

Keywood

Clement

Herling

		<u>LONGS (JACOB).</u>				
Followway	534	Ambrosius Spinola <i>first state, before the number</i>		"	4	.
		François Thomas, Prince of Savoye-Carignan <i>first state, before the number</i>	2			
		<u>LUTMA (ABRAHAM).</u>				
Clement	535	Peter Paul Rubens <i>rare</i>		.	26	
		<u>MARCENEY DE GHUY (ANTOINE DE).</u>				
		Henri Comte de Berghe	2			
		<u>MASSARD (JEAN-BAPTISTE).</u>				
Do	536	CHARLES THE FIRST WITH HIS FAMILY <i>proof before any letters</i>	1	.	6	.
		<u>MATHAM (THEODOR).</u>				
Fawcett	537	Michel Le Blon, Engraver, and Swedish Chargé d'Affaires in England	1	.	26	
		<u>MORIN (JEAN).</u>				
Clement	538	GUIDO BENTIVOGLIO, Cardinal (<i>R. D.</i> 43) <i>This is considered the finest of Morin's works</i>	1	/	/	.
Do	539	Honorine de Grimberghe, Comtesse de Bossu (57) <i>first state</i>	1	.	26	
Do	540	Margaret Lemon (62)		.	3	.
		<u>NEEFFS (JACOB).</u>				
		Josse de Hertoge, Spanish Ambassador	2			

£ 76. 11. 0

FOURTH DAY'S SALE.

PORTRAITS ENGRAVED FOR VARIOUS EDITORS, *continued.*

PAYNE (JOHN).

LOT

15	541	— FERDINAND OF AUSTRIA, Infant of Spain, Governor of the Low Countries <i>proof before any letters, and with full margin, rare</i>	1	<i>Holloway</i>
6	542	— Carl Ludwig, Count Palatine and Elector Algernon Percy, Earl of Northumberland <i>with fine margin, rare</i>	2	<i>Clunet</i>
<u>PESNE (JEAN).</u>				
6	543	— François Langlois, de Liartres, Engraver and Musician (R. D. 97) <i>first state, rare</i>	1	<i>Do</i>
<u>PONTIUS (PAUL).</u>				
6	544	— Henri Comte van den Berghe, Captain-General of Gelders <i>first state, before the word "Catholici" was effaced, and before the address of Bon-enfant, with margin</i>	1	<i>Fauvett</i>
6	545	— Ferdinand of Austria, Infant, Governor of the Low Countries, on horseback <i>first state, with the engraver's address, with fine margin</i>	1	<i>Moseday</i>
5	546	— François Thomas, Prince of Savoye-Carignan <i>second state</i>	1	<i>Do</i>

Holloway	547 — Frederick Hendrik, Prince of Nassau-Orange <i>first state, with the address of Van der Stock, rare</i>	1	8
Do	548 — Balthasar Gerbier, English Charge d'Affaires at the Court of Brussels <i>third state, unknown to Weber, before the words on the paper were effaced, with the age, but before the words "Eques auratus," and before the address, with margin, very rare</i>	1	5
Do	549 — PHILIPPE LE ROY <i>first state, engraved by L. Vorsterman, before any letters, of excessive rarity</i>	1	3
Do	550 — THE SAME <i>second state, the head re-engraved by Pontius, but still with the slight marginal line, and before any letters, extremely rare</i>	1	17
Do	551 — The same <i>third state, the border line strengthened and the arms effaced, but still before any letters, very rare</i>	1	6
Do	552 — The same <i>fourth state, with the lettering, with margin, rare</i> Charles Scribani, Jesuit <i>impression on vellum, unique</i>	2	26
	<u>SMITH (JOHN RAPHAEL).</u>		
Nozdeley	553 — Martin Ryckaert, Painter, a mezzotint	1	26
	<u>SOMPEL (PETER VAN).</u>		
Holloway	554 — Ferdinand of Austria, Governor of the Low Countries Isabella Clara Eugenia, Sovereign of the Low Countries <i>first states</i>	2	14
Do	555 — Marie de Medicis, Queen of France Gaston Duke of Orleans Marguerite, Wife of Gaston d'Orleans <i>first states</i>	3	18

STRANGE (SIR ROBERT).

- | | | | | |
|---|----|---|---|------------------|
| 2 | . | 556 — Charles the First and the Marquess of Hamilton (<i>Le Bl.</i> 45) | 1 | <i>Princeton</i> |
| " | 16 | 557 — Charles the First in his robes (46) | 1 | <i>Fawcett</i> |
| " | 12 | 558 — Henrietta Maria and her Infants (48) | 1 | <i>Nosedap</i> |
| 1 | 1 | 559 — Charles Prince of Wales, James Duke of York, and Princess Mary (49) | 1 | <i>Blument</i> |

SUYDERHOEF (JONAS).

- | | | | | |
|---|---|---|---|-----------------|
| " | 8 | 560 — John Count of Nassau (<i>Wuss.</i> 42)
Franciscus de Moncada (57)
<i>first states, before the number</i> | 2 | <i>Holloway</i> |
|---|---|---|---|-----------------|

VERMEULEN (CORNELIUS).

- | | | | | |
|---|----|--|---|-----------|
| " | 16 | 561 — Dominus Nicolaus van der Borch
Marie Louise de Tassis
<i>chef d'œuvre of the artist, first state, with the misprint
"Luissa," rare</i> | 2 | <i>D.</i> |
|---|----|--|---|-----------|

VERTUE (GEORGE).

- | | | | | |
|---|---|---|---|----------------|
| " | 3 | 562 — Franciscus Junius
<i>an etching in imitation of Van Dyck's, and with Van den
Enden's address</i> | 1 | <i>Nosedap</i> |
|---|---|---|---|----------------|

VISSCHER (CORNELIUS).

- | | | | | |
|---|----|--|---|----------------|
| " | 26 | 563 — Henderukus du Booy (<i>Smith</i> 88)
Helena Leonora de Sieveri (117)
<i>fifth state</i> | 2 | <i>Blument</i> |
|---|----|--|---|----------------|

VISSCHER (JAN DE).

- | | | | | |
|---|---|-------------------------|---|----------------|
| " | 3 | 564 — Peter Paul Rubens | 1 | <i>Nosedap</i> |
|---|---|-------------------------|---|----------------|

VOERST (ROBERT VAN).

- | | | | | |
|---|----|---|---|-----------------|
| " | 36 | 565 — Christian, Duke of Brunswick-Luneburg
Ernest, Count of Mansfield
<i>early impressions, with full margin</i> | 2 | <i>Holloway</i> |
|---|----|---|---|-----------------|

Holloway	566 — PHILIPP HERBERT, EARL OF PEMBROKE <i>undescribed proof before any letters, very rare</i>	1	2	.	.
Do	567 — The same <i>first state, before the fine lines over the shoulder were effaced</i>	1	.	11	.
Do	568 — PETER OLIVER, Painter <i>proof before any letters; and an early impression with letters</i>	2	/	13	.
	<u>VORSTERMAN (LUCAS).</u>				
Horsley	569 — Thomas Howard, Earl of Arundel <i>with margin, rare</i>	1	/	/	.
Fawcett	570 — Isabella Clara Eugenia, Hispaniarum Infans <i>with Mariette's address and margin</i>	1	.	4	.
Holloway	571 — NICOLAS ROCKOX, seated in his cabinet <i>first proof, before the medals, &c. very rare</i>	1	/	7	.
Do	572 — The same <i>curious counter-proof of a still earlier state, before the name on the bust, &c. probably unique</i>	1	.	36	.
	<u>VORSTERMAN (LUCAS) JUN.</u>				
Do	573 — Lucas Vorsterman, Engraver <i>first state</i>		.	3	.
	Jean Comte de Nassau, Field Marshal to the Emperor	2			
	<u>EDELINCK (GERARD).</u>				
Do	574 — Philippe de Champagne, Painter, after his own picture (R. D. 164) <i>first state, with broad margin</i>	1	/	11	.
Do	575 — Charles d'Hozier, Genealogist, after H. Rigaud (184)	1	.	4	.
Do	576 — Nathaniel Dilgerus (185) "Morceau rare et recherchés," with margin, a chef d'œuvre of the art	1	.	10	.

1	2	577 — Charles Le Brun, Painter, after N. de Largillière (238)	1	Nicholson
.	18	578 — Gerbrand van Leeuwen, Professor at Amsterdam, after A. Boonen (239)		Holloway
		<i>proof before letters, with margin, rare</i>	1	
.	4 6	579 — LOUIS XIV, KING OF FRANCE, or the Triumph of the Church, after C. Le Brun (258)		W.
		<i>first state, with large margin, the two plates separate</i>	1	
.	6	580 — LOUIS XIV. ON HORSEBACK, Thesis for Nicolas Colbert, after C. Le Brun (259)		W.
		<i>first state, with margin, the two plates separate, rare</i>	1	
.	6	581 — LOUIS XIV. SITTING ON A CLOUD, Thesis for J. B. Colbert, after C. Le Brun (260)		W.
		<i>the two plates separate, rare</i>	1	
.	5	582 — Pierre de Montarsis, after A. Coypel (277)		Fawcett
		<i>second state, before the date was effaced</i>	1	
.	10	583 — Charles Mouton, Musician, after F. de Troy (281)		Nosedap
		<i>second state, before the address, with margin</i>	1	
<u>ELSTRACKE (RENALD).</u>				
.	3 6	584 — Christian the Fourth, King of Denmark		Fawcett
		<i>Compton Holland excudit</i>	1	
.	7	585 — Isabella Clara Eugenia, Infanta of Spain		Holloway
		<i>are to be sold by Compton Holland, with fine margin</i>	1	
1	2	586 — John Olden Barnevelt		Nosedap
		<i>are to be sold by John Sudbury and George Humble, very rare</i>	1	
<u>CS. THE MASTER OF 1466.</u>				
41	.	587 — THE VIRGIN SEATED UNDER A BALDAQUIN, ATTENDED BY ANGELS (<i>unknown to Bartsch, Pass. 143</i>)		Blument
		<i>a beautiful print, in perfect condition, and with margin; only two other impressions are known</i>	1	

Holloway	588 — ST. MICHEL, IN FULL ARMOUR, DOING BATTLE AGAINST TWO DEMONS (<i>Pass.</i> 169) <i>of this print there is only one other impression known. The dimensions, however, do not tally exactly with those indicated by Passavant. We have H. 108 m m. Br. 83 m m. in perfect condition</i>	10	10	.
Do	589 — ST. MARK WITH THE LION, over his head a banderolle <i>Bartsch (No. 68) describes a similar print in the reverse direction, unknown to Passavant; excessively rare, and in fine condition</i>	6	17	6
Clement	590 — COMPOSITION OF CHIMERIC ANIMALS, FORMING THE LETTER Y (<i>B.</i> 100) <i>"Presque unique," and in perfect condition</i>	15	5	,
	EVERDINGEN (ALDERT VAN).			
Do	591 — The Man on the Wooden Bridge (6) <i>first state, before the cross hatchings, and before the work in the sky, rare</i>	.	15	.
Do	592 — The Swineherd (8) <i>first state, pure etching, before the dry point work on the banks of the brook, with a slight marginal line, &c., the with margin, rare</i>	.	19	.
Holloway	593 — The Cottage in Ruins (15) <i>first state, pure etching, before the cross hatching on the great stones, before the graver work on the rushes, &c., and with slight marginal line, very rare</i>	.	17	.
Do	594 — The Thick Tree (26) <i>first state, before the graver work on the roots, &c., and with thin border line, rare</i>	.	18	.
Clement	595 — The Three Figures on the Rock (28) <i>second state, the marginal line strengthened, but before the wall of the mountain to the left above the figures was covered with lines, before the graver work on the great rocks in the foreground, &c.; very rare</i>	.	10	.
Do	596 — The House with the Pointed Tower (29) <i>first state, pure etching, before the marginal line was made good, and before additional work on the rock to the left</i>	.	15	.

" 19 .	597 — The Cottages on the Banks of the Torrent (36) <i>first state, pure etching, with a thin and interrupted border line, before the lines on the sky, &c., with margin</i>	1	Clement
" 14 .	598 — The Two Men sketching (54) <i>second state, with the large tree, before the retouch, and with a slight marginal line</i>	1	Holloway
" 16 .	599 — The Inscription on the Rock (55) <i>second state, with a thin border line, with the dry point work on the trees behind the rock, but before the cross hatchings on the rocks, and before the ruled lines in the sky</i>	1	Do
" 15 .	600 — The Watermill (64) <i>first state, pure etching, before the cross hatchings on the tree and the rocks at the left, and before the sky, with fine margin</i>	1	Clement
" 19 .	601 — The Timber and Casks on the Banks of a River (65) <i>first state, pure etching, before the strengthening of the lines on the bank, or the additional work in the water, the right half of the sky perfectly clear, and with a slight marginal line; extremely rare</i>	1	Holloway
/ 16 .	602 — The Wheel under the Thatched Roof (77) <i>first state, pure etching, before the ruled sky, with the aqua fortis stain on the right, and before the plate was cleaned; extremely rare</i>	1	Do
/ 1 .	603 — The Barn with the Moveable Roof (83) <i>first state, pure etching, before the cross hatchings on the left, and before the plate was cleaned</i>	1	Do
" 3 .	604 — Reynard deceiving the Lion (30) <i>first state, pure etching, before the border line</i>	1	Riggall
<u>FAITHORNE (WILLIAM).</u>			
26 .	605 — HENRICUS VIII. D. G. REX. ANG. FRAN. ET HIB.— EDWARDUS VI. D. G. REX. ANG. FRAN. ET HIB., two ovals on one plate <i>without the engraver's name. "Sould by Robt. Peake."</i> <i>With fine margin, excessively rare</i>	1	Holloway

Holloway	606 — CAROLUS D. G. REX. ANG. SCO. FRAN. ET HIB.—HENRETA MARIA REG. ANG. SCO. FRAN. ET HIB., two ovals on one plate <i>without the engraver's name. "Sould by Robt. Peake neere Holborne Conduit." with fine margin, excessively rare</i>	2	6	.
Roseday	607 — THE MOST EXCELLENT AND HIGH BORNE PRINCESSE MARY PRINCESSE OF ORANGE Countesse of Nassaw Catimelle, &c. <i>"Sould by Will. Faithorne att y^e Signe of y^e Shipp withen Temple Barr." rare.</i>	1	18	.
Holloway	608 — JEAMES STEWARD DUKE OF RICHMOND AND LENOX <i>very rare</i>	1	15	.
Do	609 — ANNE DUTCHESS OF YORK, &c. <i>"P. Stent Excu." exceedingly rare</i>	1	22	.
Roseday	610 — GEORGIUS RODOLPHUS WECKERLIN, after Mylius <i>with margin, rare</i>	1	19	.
	<u>FERDINAND (LOUIS).</u>			
Holloway	611 — Nicolas Poussin, Painter, after V. E. <i>with margin, rare</i>	1	10	.
	<u>FLAMEN (ALBERT).</u>			
Do	612 — LE JANSENISME FOUDROYÉ, an Allegorical Subject (R. D. 375) <i>of excessive rarity</i>	1	14	.
Do	613 — Various Sea Fish (427-38) <i>the set complete; second states, with broad margins</i>	12	16	.
	<u>FOUCEEL.</u>			
Blument	614 — A FOREST LANDSCAPE, WITH A CAVALIER, GAMEKEEPER AND DOG (Lebl. 2) <i>near the lower margin, at the right, "fouceel in," at the top of the same side, "franc. v. Wyngaerde." very rare</i> A GARDEN TERRACE WITH TWO GROUPS OF LADIES AND GENTLEMEN CONVERSING <i>the artist's name at the right, near the margin, the editor's at the top, on the left; companion print to the former; undescribed and excessively rare</i>	2	.	.

FRUYTIER (PHILIPPE).

- " 13 . 615 — Marius Ambrosius Capello, Bishop of Antwerp, three-quarters, seated 1
- " 14 . 616 — Jacob Edelheer, Syndic of Antwerp, Amateur of the Fine Arts, three quarters
with margin 1
- " 14 . 617 — Cornelius Jansen, Bishop of Ypres, in an ornamental border
rare 1
- " 10 . 618 — Don Lorenzo Ramirez de Prado, Spanish Ambassador to the Court of France
the rarest work of the artist 1

FYT (JAN).

- 1 9 . 619 — ETCHINGS OF DIFFERENT ANIMALS (1—8)
first states, before the artist's name, before the first plate was cut, and before the burnishing of several portions of the background, with margins, very rare 8
- 5 " " 620 — THE SET OF DOGS (9—16)
beautiful set, in the earliest state; the artist's name on the first plate only, slightly etched in; the dogs in the ruins, with the slight marginal line to the right, &c.; presque unique 8

GAILLARD (ROBERT).

- " 11 . 621 — Louisa Ulrica, of Prussia, Princess of Sweden, after Latinville
first state, before the address of Petit 1

GAULTIER (LEONARD).

- " 19 . 622 — Guido Faurus, Lefèvre de la Boderie, French Orientalist and Poet, 1586
with margin, very rare 1
- 1 4 . 623 — NICOLAS FABER (Lefèvre), Preceptor of Louis XIII.
with margin, rare 1
- " 19 . 624 — Michel L'Hôpital, Chancellor of France
rare 1

Holloway

Do

Nosedrop

Holloway

Riggall

Clément

Nosedrop

Do

Do

Holloway

GAYWOOD (ROBERT).

Holloway

625 — MONSIEUR GEORGE DE SCUDERY

first state, before the name and retouch, rare

1

/ 8 .

MESSER GHERARDO, OF FLORENCE.

Herling

626 — CHRIST, IN A LANDSCAPE, ADORED BY SIX ANGELS, in the style of Martin Schongauer (B. VI., 169, 6. Pass. 1.)

this beautiful specimen of ancient Italian art has been described by Bartsch among the pieces wrongly attributed to M. Schongauer, whose mark it bears in the impressions of the second state. The present is a first impression, before the mark, of great brilliancy and purity, of excessive rarity

1

/ 6 .

GHEYN (JACQUES DE), LE VIEUX.

Holloway

627 — Carolus Clusius (de l'Ecluse), Geographer (Pass. 1.)
rare

1

, 11 ,

628 — Hugo Grotius (3)

1

, 16 ,

629 — Abraham Gorlaens, Antiquarian (4)

1

, 5 ,

630 — Philippe de Marnix, Baron de Ste. Aldegonde (5)
very rare, with margin

1

, 16 ,

631 — Hadrian Damman (7)

1

, 3 ,

632 — Ludolf van Collen, Mathematician, in an oval surrounded by trophies, 1596
undescribed, first state, before the inscription in the lower margin, very rare

1

, 16 ,

633 — Sigismund de Malatesta, General (11)
with margin, first state

1

, 6 ,

634 — Francisco Sforza
undescribed, first state, with margin, rare

1

, 6 ,

635 — Jacobus Duym, Lovaniensis (13)

1

, 11 ,

636 — Jehan Baptista Houwart, "Hout Middelmate"
undescribed, with margin

1

, 11 ,

Daniell

Do

Holloway
Riggall

8	637 — Joannes Duvius, Amstel Batavius Medicus <i>undescribed, with margin</i>	1	Holloway
1 6	638 — The Young Couple, the Old Man, and Death (71) The Young Couple, the Old Woman, and Death, <i>undescribed curious and very rare</i>	2	Clement
2 10	639 — THE PRODIGAL SON, after C. van Mander (190) <i>first state, with the artist's address, with margin, rare</i>	1	Holloway
<u>GHISI (ADAM).</u>			
5	640 — APOLLO ON HIS CAR, and Aurora, after Giulio Romano (22) <i>early impression, with margin</i>	1	Fawcett
<u>GHISI (DIANA).</u>			
7	641 — CHRIST AND THE VIRGIN ADORED BY THE ARCHANGELS, after Raffaele (31) <i>first state, with margin, rare</i>		D.
26	642 — The Group of the Farnesian Bull, after the antique (37) <i>first state</i>	1	Holloway
<u>GHISI (GIORGIO).</u>			
26	643 — The Last Supper, after Lambert Lombardus (6)	1	Fawcett
26	645 — THE TROJANS DECEIVED BY SINON, after J. B. Ghisi (28)	1	Roseclap
26	646 — HERCULES REPOSING FROM HIS LABOURS (56)	1	Holloway
5	647 — THE JUDGMENT OF PARIS, after J. B. Ghisi (60)	1	D.
<u>GLOCKENTON (ALBERT).</u>			
5 76	648 — THE DEATH OF THE VIRGIN (17) <i>extremely rare</i>	1	D.
<u>GOLE (JAN).</u>			
17	649 — CHARLES XI., KING OF SWEDEN <i>proof before any letters, rare</i>	1	D.

GOLTZIUS (HENDRICK).

Clement	650 — THE VIRGIN WEeping OVER THE DEAD BODY OF CHRIST (41) <i>engraved in the manner of Albert Durer; first state, before the date, and with broad margin; of the greatest rarity</i>	1	44.
Holloway	651 — Jan Bol, Painter (161) <i>first state, before the address of Hondius, with margin</i>	1	, 5.
Porting	652 — Jean van Brockhoven, Burgomaster of Leyden (163) <i>with full margin</i>	1	, 2.
Trumaine	653 — THEODORE CORNHEET, Painter, Musician, Controversist (164) <i>one of the chefs-d'œuvre of the master, rare</i>	1	28.
Holloway	654 — Frederick II., King of Denmark (166) <i>rare</i>	1	, 26
Clement	655 — Philipp Galle, Engraver (170)	1	, 9.
Holloway	656 — HENDRICK GOLTZIUS, bust in life size (172) <i>one of the chefs-d'œuvre of the artist, extremely rare</i>	1	5.
Do.	657 — ROBERT DUDLEY, EARL OF LEICESTER (175) <i>engraved on silver; it is said that only twelve impressions were taken from the plate, with margin</i>	1	318.
Do.	658 — William the Taciturn, Prince of Nassau-Orange (178)	1	/ /.
Do.	659 — Abraham Ortelius, Geographer (180) <i>first state, before the address of Phil. Galle, with margin, very rare</i>	1	/ .
Do.	660 — Joseph Scaliger (183)	1	/ 12.
Do.	661 — Johannes Zurenus (189) <i>first state before the arms, extremely rare</i>	1	, 14.
Do.	662 — Jan van Davenvoorde, of the ligne des Gneux, Moderata durant (200) <i>with margin, very rare</i>	1	, 6.
Clement	663 — Adrian van Swieten, of the ligne des Gneux, Bernindt Gherechtigheyt (201) <i>with margin, very rare</i>	1	, 7.

" 6	664 — P. Breugel: In medio consistit virtus (202) <i>with margin</i>	1	Blument
" 7	665 — Nicolas Petri, de Daventer, mathématicien, L'homme propose (205) <i>first state, before the date was altered to 1603, rare</i>	1	Hollway
" 17	666 — Dirk Jacobszen de Vries, burgomaster of Harlem during the siege, Ut cito prima, &c. (208)	1	Do
" 8	667 — Catherine Decker, Mother-in-law of Goltzius (210) <i>third state before the nose was altered</i>	1	Blument
/ 13	668 — Noel de la Faille, Governor of Antwerp during the siege (212) Cornelia Capellen, wife of Noel de la Faille (213) <i>very early impressions</i>	2	Noseday
5 15	669 — THE COUNTS OF HOLLAND, from Dideric I to Philips XXXVI; Philipp II of Spain, marshalled by a herald; Gedruucht tot Harleme. Companion set to the Kings of England (219-25), but undescribed <i>each piece has a letterpress description in verse pasted on at the bottom, similar to that accompanying the earliest impressions of the English set, but which was equally unknown to Bartsch. The set complete, is of exceeding rarity</i>	7	Hollway
2 2	670 — THE VENETIAN WEDDING DANCE, after Th. Barentsen (247) <i>one of the most esteemed pieces of the artist, and rare</i>	1	Do
" 3	671 — Gerard de Jode, Printseller (300) <i>first state, before the name</i> Cornelius van Harlem, Painter (App. 83)	2	Hawatt
" 26	672 — Gerbrand Adriaensz Bredarode, Poet <i>undescribed, first state before the letter-press, very rare</i>	1	Hollway
<u>GOUDT (COUNT HEINRICH).</u>			
2 11	673 — The Angel and Tobit The Angel guiding Tobit across the stream The Flight into Egypt The Decapitation of St. John the Baptist		Noseday

Jupiter and Mercury visiting Philemon, Baucis, Ceres and Stello

The Aurora Landscape

the complete works of the artist, after A. Elsheimer, in the first states, before the retouch, of rare purity and equality of impression

7

GOURMONT (JEAN DE).

674 — The Virgin seated on a throne (B. 5, R. D. 6)

rare

1

675 — The Monkey (B. 13, D. 22)

early impression, rare

1

GRATELOUP (JEAN-BAPTISTE DE).

** Toutes ses gravures ont été tirées à petit nombre et sont par conséquent d'une grande rareté.

676 — J. B. BOSSUET, three-quarters, standing, after H. Rigaud (Faucheur 1)

the chef-d'œuvre of the artist, "et le seul dont il fut complètement satisfait;" second state before the date, on Chinese paper, and with broad margin

1

677 — JOHN DRYDEN, after G. Kneller (4)

on Chinese paper, with broad margin

1

678 — ADRIENNE LECOUVREUR, after C. Coytel (6)

first state before any letters, and with broad margin

1

679 — MELCHIOR DE POLIGNAC, Cardinal, after H. Rigaud (8)

"gravure d'une finesse extrême;" with broad margin, the rarest of the artist's works

1

F. GRENELLO? (MONOGR. F.G.)

680 — Mutius Scævola (B. IX. 24, 2)

early impression, rare

1

P. V. H.

1/3 . 681 — Various Dogs (1-8)

*early impression, with the address of Clement de Jonghe,
the set complete*

8

HAEFTEN (NICOLAS WALRAVEN VAN).

* * "Difficiles à trouver."—Bartsch.

5 . 682 — THE DECLARATION OF LOVE (18)

*unknown to Bartsch, as likewise all the following, but
noticed in Wiegels supplement; first state, undescribed
before the address, with the date and before the plate
was cut, rare*

1

5 . 683 — Three Women Dining (22)

*first state, undescribed, before the inscription or the address,
with margin*

1

3 . 684 — Democrite (27)

Heraclite (28)

companion prints, very rare

2

15 . 685 — The Quack Doctor (29)

first state, before the sky

1

HECKE (JAN VAN DEN).

/ / . 686 — THE MARAUDERS (13)

*"ce morceau est le plus beau de tous ceux que Van den
Hecke a gravés;" first state, with a slight marginal line
and before the address, very rare*

1

HEINCE (ZACHARIE).

3/6 . 687 — Bacchanal of Children, after F. Primaticcio (R. D. 2)

*Bartsch (xvi. 368) describes this print under the school of
Fontainebleau, but has not correctly read the artist's
name, very rare*

1

Clement

Do

Do

Do

Do

Do

Fontainebleau

HELT-STOCCADE (NICOLAS DE).

Holloway

688 — AURORA AND CEPHALUS
*Stoccade pinxit et fecit, Franciscus van den Wyngaerde
excudit. Undescribed and of great rarity* 1

D

689 — Louis Premier Comte d'Egmont, after M. Moncornet
rare 1

HEUSCH (WILLEM DE).

D

690 — THE GREAT GOATHERD (3)
*"Le plus belle pièce de cet œuvre."—Bartsch. First
state, before the sky, presque unique* 1

D

691 — THE ASS AND THE GOATS (12)
*unknown to B. but described in Weigel's Suppl., with
margin, excessively rare* 1

HIRSCHVOGEL (AUGUSTIN).

Hawrett

692 — The Bear Hunt (24) , 26

D

693 — LANDSCAPE WITH A BROAD RIVER (63)
early impression, with burr and with margin 1 , 6

Holloway

694 — LANDSCAPE WITH A SQUARE TOWER (71)
early impression, with fine margin 1 , 5

Hawrett

695 — Landscape, with two Cottages in the foreground (76)
with margin 1 , 6

Holloway

696 — Andreas Gallus, Physician to Emperor Ferdinand I, Æt. 45,
An. 1549, "Potentissimi Ro. etc. Regis," Bust turned
to the right
undescribed, and probably unique 1 / 2

HOECKE (ROBERT VAN DEN).

Hawrett

697 — The Windmill (1) 1 15
The Tent (3)
The Hay Stack (5)
The Camp near a Village (7)
first states, before the retouch, rare 4

18	698 — The Well (10) <i>first state, with a slight border line, and before the retouch, with margin, rare</i>	1	698
11	699 — The Camp Kitchen (14) <i>first state, before the address, with margin, rare</i>	1	699
16	700 — The Camp Kettle on the Hill (16) <i>first state, before the name was engraved in the sky, and before the address, very rare</i>	1	700
/	701 — The Small Fort (17) <i>first state, before the lower margin was cut, and with a thin border line, extremely rare</i>	1	701
/ 6	702 — The Pointed Tent (20) <i>second state, the marginal line strengthened, but before the retouch at the foot of the tree, and before the four birds on the left, rare</i>	1	702
<u>HOGENBERG (ABRAHAM).</u>			
/ 11	703 — Wolfgang Wilhelm, Count Palatine, on horseback, Dusseldorf in the distance, after M. Geldorp <i>unknown to Merto, with margin, very rare</i>	1	703
<u>HOGENBERG (FRANS).</u>			
2 13	704 — Theodore Beza, the Church Reformer, 1595 <i>unknown to Merto, and very rare</i>	1	704

254. 11. 6

FIFTH DAY'S SALE.

HOLLAR (WENCESLAUS).

(A fine Collection of this esteemed Artist's Works, generally early impressions and with margins. The numbers refer to Parthey's Catalogue.)

	LOT			
Nosedon	705	— Juda and Tamar, after H. Holbein (67) David and Goliath, after H. Holbein (71) David playing before Saul, after H. Holbein (72)	3	6
Heywood	706	— The Queen of Sheba before Solomon, after H. Holbein (74) <i>first state, with the address of H. van der Borcht. Parthey reverses the states in error; rare</i>	1	6
Fauvett	707	— The same <i>second state</i>	1	26
Holloway	708	— The Angel and Tobit, with the Fish, after Elzheimer (75) <i>first state, rare</i>	1	26
Nosedon	709	— Esther before Ahasuerus, after P. Veronese (77)	1	11
Holloway	710	— Adoration of the Magi, a Winter Landscape, after A. Braun (97)	1	6
Fauvett	711	— Christ and the Tempter, after Elzheimer (98)	1	26
Nosedon	712	— Christ attended by Angels, after Elzheimer (99)	1	6
Wilson	713	— ECCE HOMO, after Titian (104) <i>first state, very rare</i>	1	15
Nosedon	714	— CHRIST ON THE CROSS, after A. van Dyck (107) <i>exceedingly rare</i>	1	12

6	715 — Descent from the Cross, after Holbein (109)	1	Noseday
11	716 — INCREDULITY OF ST. THOMAS, after Salviati (112)	1	Fauvel
6	717 — St. Peter and St. John healing the Lame Man, after Elzheimer (114)	1	Holloway
2	718 — The Passion of Our Lord, a Satire on the Monks, after Holbein (116-123) <i>very curious and rare</i>	8	W.
3	719 — Holy Family, after Perin del Vaga (134)	1	W.
9	720 — THE GREAT VIRGIN OF CLEVES (138) <i>exceedingly rare</i>	1	W.
10	721 — The Virgin, the Infant Christ and St. John (141) <i>with the Dutch inscription, rare</i>	1	Wiborg
4	722 — St. Bruno, after Baquereel (157) <i>first state; and an impression in the second state</i>	2	Fauvel
3	723 — St. Erpho (161) <i>first state, with the date 1649</i>	1	Holloway
5	724 — ST. JOHN THE BAPTIST IN THE WILDERNESS, after Correggio (167) <i>first state, before the address of C. Galle</i>	1	W.
9	725 — St. John the Evangelist, after Elzheimer (168) <i>first state, before the address</i> St. Lawrence, after Elzheimer (170) <i>first state, before the address, and with the date 1650</i> St. Paul (171)	3	W.
15	726 — St. Wenceslas (173) <i>first state, undescribed, with the letters F. H. in the shield, with good margin, extremely rare</i>	1	Wiborg
2	727 — ANNE BOLEYN, Queen of Henry VIII, as St. Barbara, in a landscape, after Holbein (176) <i>rare</i>	1	Holloway
6	728 — St. Catharina of Alexandria, after Raffaele (177)	1	Noseday
7	729 — THE MAGDALEN KNEELING, after P. van Avont (179) <i>first state, with the painter's address, very rare</i>	1	W.

Fawcett	730 — The Penitent Magdalen, after Holbein (180) The Penitent Magdalen, after Eg. Sadeler (181)	2	" 6 .
Noseday	731 — CHRIST THE SAVIOUR, after Leonardo da Vinci (217) proof before the inscription, of great rarity	1	" 9 .
Holloway	732 — The Order of St. Benedict (227)	1	" 4 .
Do	733 — RICHARD II. KNEELING BEFORE HIS PATRON SAINTS, two plates (229)	2	22 .
Lilly	734 — THE DANCE OF DEATH, after Holbein (233-262) second state, with the ornamental borders, rare	30	112 .
Do	735 — THE DANCE OF DEATH (233-264) first states, before the border, and with the two additional plates, very rare	32	22 .
Noseday	736 — MERCURY AND HERSE, after Elzheimer (268) first state, undescribed, the painter's name spelt "Glhoemer," with fine margin, presque unique	1	" 19 .
Fawcett	737 — Juno, after Elzheimer (269) Pallas, after Elzheimer (270) Venus, after Elzheimer (271) VENUS, after Elzheimer (271a)	4	" 9 .
Heywood	738 — LATONA AND THE PEASANTS, after Elzheimer (272)	1	" 5 .
Sterling	739 — CERES AND STELLIO, after Elzheimer (273)	1	" 2 .
Fawcett	740 — THE INFANT HERCULES SLEEPING, after Parmeggiano (275) first state, with the inscription "F. Par. inv.," and "Cum privilegio Regis." Parthey has reversed the states, very rare The same second state, the plate cut, and with "Cum Privilegio Sac ^{ae} Reg ^{ae} Maj ^{tie} "	2	" 26 .
Heywood	741 — Sitting Nymph of Diana, after P. van Avont (276) first state, before the address	1	" 3 .
Do	742 — SLEEPING NYMPH OF DIANA (277) proof before the name of Pontius The same second state	2	" 9 .

• 3	743 — Satyr and Two Nymphs, after Elzhiemer (278) <i>rare</i>		Hawsett
	Cupid riding on an Eagle, after Giulio Romano (281)		
	Cupid riding on a Lion, after Giulio Romano (282)	3	
/ 1	744 — Set of Illustrations for Ogilvy's Edition of Virgil, after Cleyn (290-332) <i>with the title-page of the first Latin edition of 1658, the portrait of Ogilvy, engraved by Faithorne, and three additional plates by Carter and Faithorne</i>	51	D.
• 2 6	745 — Illustrations to Æsop's Fables (346, 368, 391)	3	Holloway
• 16	746 — The Fable of the Peasant and the Ass (419-423) <i>rare</i>	5	Heywood
• 2 6	747 — The Satyr and the Peasant (425) The Lion and the Ass (426)	2	Hawsett
• 2	748 — Persicus and Juvenal at Table, after Barlow (440) Education (443) Charles the First crowned by Justice (460)	3	Hertling
• 3	749 — Sacrifice of a Ram's Head, after Mantegna (465)	1	Hawsett
• 17	750 — Apotheosis of the Earl of Arundel, after C. Schut (466) <i>rare</i>	1	Holloway
• 11	751 — Charles the First at Prayer (477) <i>rare</i>	1	Holmes
• 11	752 — First Title of the Paedo-Paegnion, after P. van Avont (492) <i>proof before the inscription on the table, very rare</i>	1	Holloway
3 13	753 — PAEDO-PAEIGNION; Plays of Children, partly of a Religious, partly of a Bacchanalian character, after P. van Avont (492-494, 496, 498-502, 504-514, 516-520) <i>only six wanting to complete the set; first states, before the address of De Wit, very rare</i>	24	D.
• 8	754 — The Elements, represented by Children in Landscapes, after P. van Avont (522-525) <i>first states, before the address of De Wit</i>	4	Hawsett
• 2	755 — The Strict Justice of Seleucus, after Giulio Romano (527)	1	Hertling
• 15	756 — The Funeral Procession of Jean-Baptist de Tassis, killed at the Siege of Bonn, after N. van der Herst (531)	1	Holloway

Fluett	757 — Proclamation of Peace at Antwerp (561) <i>second state</i>	1	26
Holloway	758 — RECEPTION OF LAMORAL COUNT TASSIS AT HEMISSEN (563-66)	1	.
D	759 — The portraictures of King Edward the 3rd with the first 25 Knights companions in the habits of the order and surcoats of their armes (578) The manner of sitting at dinner of Maximilian King of the Romans on the day of his Investiture (579) The ancient Habits and Ensigns assigned to the Officers of the Order (584)	3	7
D	760 — The Lady playing on the Piano (594) The Lace Maker (595) <i>rare</i>	2	9
Heywood	761 — PEASANT WEDDING, after P. Breughel (597)	1	5
Holloway	762 — Peasant's Dance, after D. Teniers (598)	1	6
Heywood	763 — GROUP OF PEASANTS FIGHTING, after P. Breughel (599) <i>proof before letters, very rare</i>	1	3
Holloway	764 — The Two Goats, after Flegl (600)	1	3
Hawatt	765 — Female Figure looking down, after Parmeggiano (601) Female Figure looking up, after Parmeggiano (602)	2	24
Noseday	766 — Naked Woman (Rembrandt's Wife), etching after Rem- brandt (603) The Astronomer with the Looking Glass (604) <i>excessively rare</i>	2	6
D	767 — THE SEASONS, represented by full-length Figures of Ladies (606-609) <i>the finest of the ladies' sets, rare</i>	4	512
Hawatt	768 — The Seasons, represented by half-length Female Figures (610-613) <i>first states, before the address of Ciartres</i> The same <i>copies by Peregrine Lovell, rare</i>	8	6
Heywood	769 — Summer: Landscape with peasants reposing, after J. van de Velde (619) Autumn: Landscape with peasants regaling, after the same (620) <i>first states, before the skies, rare</i>	2	5

1	6	770 — THE SEASONS, represented by Landscapes with popular amusements, taken in and near Strasbourg (622-625) <i>first states, before Overadt's address, rare</i>	4	Holloway
1	2	771 — The Seasons, represented by Landscapes, after H. Saftleven (626-629) <i>rare</i>	4	Wilson
2	7	772 — THE MONTHS, represented by Landscapes, with rural occupations and amusements, after J. van de Velde (630-641) <i>very rare</i>	12	Heywood
.	26	773 — Map of the Voyages of Æneas (690) <i>first state, with the dedication to A. Hill</i>	1	Holloway
1	11	774 — AMOENISSIMAE Aliquot Locorum in diversis Provinciis jacētium Effigies (695—718) <i>views of a journey from Prague to Strasbourg, and thence down the Rhine; the set complete, rare</i>	24	W.
.	26	775 — Amoenissimi Prospectus (719-723, 725) <i>views on the Rhine</i>	6	Fawcett
.	36	776 — Views of Prague, Hemsén, and Mainz (727, 729, 738) <i>Prague in the first and third states</i>	4	Heywood
.	5	777 — Various Views on the Danube and the Rhine (739, 740, 742—750, 769—774, 777, 875)	19	Fawcett
4	6	778 — VARIOUS VIEWS FROM PRAGUE TO STRASBOURG (782—791) <i>the set complete, rare</i>	10	Wilson
.	26	779 — View near Antwerp (823) <i>second state, undescribed, with the name of Vranx, but with the address of Meyssens, rare</i> The same <i>third state</i>	2	Fawcett
8	.	780 — VIEW OF THE WEST FRONT OF ANTWERP CATHEDRAL (824) <i>proof before the diagonal lines in the corner to the right, and before the second and third lines of inscription, with fine margin, extremely rare</i>	1	Holloway
"	10	781 — The same <i>second state, before the English inscription at the top</i>	1	Fawcett

Hawato	782 — View of Dortrecht, after J. Peeters (839)		"	26
	<i>first state, with the address of Meyssens, rare</i>			
	The same			
	<i>second state</i>	2		
Hypocrite	783 — View of Dormanskirch and Rindorp (840)		,	3
	View of Groenendael (849)			
	<i>first state, before Drevet's address</i>			
	View of Cologne (856)	3		
D	784 — Bird's-eye View of Cologne (857)		,	6
	<i>first state, with "V. Hollar fec., 1635," extremely rare</i>	1		
Holloway	785 — BIRD'S-EYE VIEW OF LUCERNE (861)		"	8
	<i>very rare</i>	1		
D	786 — View on the Maas, after J. Peeters (863)	1	,	26
D	787 — TWO VIEWS OF MAINZ (864)	1	"	15
D	788 — Architectural View of the Tower of Malines (865)	1	"	5
D	789 — BIRD'S-EYE VIEW OF MUNICH (871)		"	7
	<i>first state, before the inscription and the alteration of the fortifications, rare</i>	1		
Herling	790 — General View of Prague (880)	1	"	2
Holloway	791 — View of the Augustine Abbey of Rothendael (886)		"	46
	<i>first state, with the date, and before the address, rare</i>	1		
D	792 — VIEW OF STRASBOURG CATHEDRAL (892)		"	11
	<i>rare</i>	1		
D	793 — Bird's-eye View of the Abbey of Tongerlo (894)	1	"	26
D	794 — Willebroek, near Boom, after J. Breughel (901)		"	7
	<i>first state, with Meyssen's address, rare</i>			
	The same			
	<i>second state</i>	2		
D	795 — THE ROYAL EXCHANGE (907)		5	
	THE TOWER (908)			
	PIAZZA IN COVENT GARDEN (909)			
	ST. MARY OVERIES IN SOUTHWARK (910)			
	<i>the set complete; proofs before numbers, and with good margin; excessively rare</i>	4		

6	796 — The same	<i>second states, with the numbers ; early impressions, before the parallel lines were effaced on 907, &c. ; rare</i>	4	Hoyworth
1 15	797 — LONDON, WHITEHALL, TOTHILL FIELDS, WINDSOR (911—914)	<i>first states, before the numbers, and with good margin, very rare</i>	4	Holloway
9	798 — Elizabeth Castle, Jersey (925)	<i>first state, before the scratches in the sky ; and second state</i>		Finchett
	Dover (929)			
	Pemsey, in Sussex (931)		4	
3 3	799 — Views of Albury, in Surrey (937, 940, 941, 942)	<i>937 double, first and second states</i>	5	Holloway
10	800 — HASCOMB HILL, in Surrey, (950)			O'Flaherty
	PORTSMOUTH AND THE ISLE OF WIGHT (952)			
	Old Shoreham (953)		3	
3 18	801 — THE LONG VIEW OF GREENWICH, on two sheets (977)	<i>first state, before the address ; the sky on the right side of the plate covered with dark clouds ; extremely rare</i>	1	Holloway
3 10	802 — The same	<i>second state, with the clear sky, with the English verse, and with Peter Stent's address ; with broad margin, rare</i>	1	Wilson
1 10	803 — Bird's-eye View of the City of London, before the Great Fire (1001)		1	Holloway
2	804 — Internal View of St. Paul's Cathedral, towards the east (1027)		1	Herbington
7 15	805 — BYRSA LONDINENSIS, VULGO THE ROYALL EXCHANGE OF LONDON (1036)	<i>second state, before the medal and the dedication to the Lord Mayor Wollaston and the Sheriffs Fowke and Bunce were erased, with good margin, very rare</i>	1	Holloway

Noseley	806 — VIEW OF ST. STEPHEN'S CHAPEL, THE HALL, THE ABBEY, ETC., AT WESTMINSTER, "Civitatis Westmonasteriensis pars." (1037) "PALATIUM ARCHIEPISCOPI CANTUARIENSIS PROPE LONDINUM, VULGO LAMBETH HOUSE" (1038) "PALATIUM REGIS PROPE LONDINUM, VULGO WHITEHALL" (1039) "SALA REGALIS CUM CURIA WESTMONASTERII, VULGO WESTMINSTER HALL" (1040) <i>the set complete, first states, before the plates were cut, 1040 proof before the number; extremely rare</i>	1 / 14 . 4
D.	807 — Westminster, Whitehall, Westminster Hall (1037, 1039, 1040) <i>early impressions of the second state</i>	, 6 . 3
Fairbairn	808 — North side View of Westminster Abbey (1041) West side View of Westminster Abbey (1042)	, 26 2
Noseley	809 — View and Ground Plan of Oxford (1055) <i>very rare</i>	, 2 . 1
—	810 — Views of the Castle and St. George's Chapel at Windsor (1072-75, 1077-1080, 1082-1084)	, 7 . 11
Hollway	811 — VIEW OF THE CHOIR OF ST. GEORGE'S CHAPEL AT WINDSOR, FROM THE EAST (1079) <i>proof before the tablet at the top, &c. and with W. Hollar delineavit et sculpsit, 1663, extremely rare</i>	13 / 15 . 1
Haywood	812 — "Louving in Irland," after B. Peeters (1090) Bird's Eye View of Monjardin (1092) <i>very rare</i> View near Genna (1097)	, 26 3
Hobling	813 — Views of Roman Ruins in the thermes of Diocletian, the Coliseum, and the Palace of the Emperors (1103-1106)	, 2 . 4
Hollway	814 — Bird's Eye View of Carrara (1113A) <i>This is not the plate described by Parthey (1113), but rather smaller, and with letterpress descriptions in Latin, French and Dutch at the bottom. It appears, however, to be done by Hollar himself, very rare</i>	, 18 . 1
Wilson	815 — BIRD'S EYE VIEW OF CONSTANTINOPLE (1126) <i>presque unique</i>	1 / 16 . 1

" 5 .	816 — BIRD'S EYE VIEW OF JERUSALEM, ON TWO PLATES (1130)	1	Holloway
" 2 .	817 — The Sacro-sanctum in Solomon's Temple (1135) Tyfus near Sidon, after J. Peeters (1137)	2	Holloway
" 11 .	818 — DIVERS PROSPECTS IN AND NEAR TANGIER (1187-1192)	6	Holloway
/ 4 .	819 — SET OF LANDSCAPES, AFTER S. VAN ARTOIS :— The Two Cabins on the Hill (1205) The Shepherd in the Wood (1206) Man and Woman walking near a Wood (1207) The Wooden Bridge (1208) Heron Shooting (1209) Group of Travellers on the banks of a River (1210) The Beggar (1211) Two Peasants walking near a Wood (1212) <i>the set complete, 1206, 1207, 1208, 1211, first states before Avont's address was erased, very rare</i>	8	
" 6 .	820 — Swineherd and Neatherd in a Wood, after P. van Avont (1213) Shepherd and Travellers near a Wood, after P. van Avont (1242) <i>these are companion prints</i>	2	D.
" 5 .	821 — Landscape with an Angler, after P. Breughel (1214) Landscape with Windmills, after P. Breughel (1215) <i>first states, before the inscription "bughen Brussel," and before the numbers</i>	2	
" 10 .	822 — Three Windmills on a River, after J. Breughel (1216) Going to Market, after J. Breughel (1217) <i>first states, with Meyssen's address, and before the dates were effaced, rare</i>	2	Holloway
" 26 .	823 — The Three Windmills, and Going to Market (1216-1217) <i>early impressions, in the second state</i>	2	Fawcett
" 5 .	824 — The Ferry in the Village, after P. Breughel (1219)	1	Holloway
" 4 .	825 — Landscape with Cattle being driven to a watering place, after P. Brill (1220)	1	D.
" 26 .	826 — The Stone Bridge, after A. Elzheimer (1222)	1	Fawcett
" 5 .	827 — The Church on the River's Bank, after Geraerts (1223) <i>very rare</i>	1	Holloway
" 26 .	828 — Landscape, with a Man and Dog, after L. de Vadder (1224) Landscape, with a Traveller on horseback, after J. Wildens (1226)	2	Fawcett

Mosley	829 — The Castle on the River's Bank (1231) <i>extremely rare</i>	1	5 15
Villem	830 — MOUNTAINOUS LANDSCAPE (1234) <i>considered unique; Parthey's description has been made from this impression</i>	1	16
Mosley	831 — THE MINERAL WELL (1238) <i>first state, very rare</i>	1	18
Keywood	832 — THE HEAD-LANDSCAPE, after Merian (1241) <i>proof before the artist's name and before Overton's address, with margin, excessively rare</i>	1	26
Do	833 — SET OF MARINE VIEWS NEAR THE DUTCH COAST (1248-1255) <i>the set complete, rare</i>	8	26
Holloway	834 — SHIPPING AND SEA VIEWS (1256-1260) <i>the set complete</i>	5	10
Hawett	835 — NAVIUM VARIE FIGURÆ ET FORMÆ, a Wenceslao Hollar, in diversis locis ad vivum delineatæ, etc. (1261-1272) <i>the set of shipping complete, proofs before the number, and with Clement de Jonghe's address, rare</i>	12	15
Keywood	836 — Set of Shipping (1261-1272) <i>third state, with Cleynhens' address</i>	12	3
Holloway	837 — THE SET OF SEA STORMS (1273-1276) <i>the set complete, 1273 proof before any address, 1274 with Overton's, 1275 and 1276 with Stent's address, rare</i>	4	10
Do	838 — James Hamilton, Marquesse Hamilton (1296) <i>with full margin</i>	1	26
Do	839 — Mountjoy Blount, Earl of Newport (1311)	1	3
Hawett	840 — John Pym (1313)	1	26
Keywood	841 — Witte Corneliz de With, Vice-Admirall of Holl. and W. E. (1326) <i>with margin</i> Dr. Bastwick, with an account of his sufferings beneath (1327)	2	4
Do	842 — Don Gonzalo de Cardova on horse-back, in the distance the Siege of Maastricht (1332) <i>rare</i>	1	17

1	8	843 — ILLUSTRIS ET GENEROSISSIMUS DOMINUS D. PHILIPPUS COMES ET DOMINUS MANSELDIÆ—S. C. M ^{ts} . = Mare- stallus campi, satellitum tribunus et chiliarcha <i>on horseback, an army in the distance. "Gerhardi Altzenbach ex." Unknown to Vertue and Parthey, but undoubtedly by Hollar, with the exception of the head, which seems to be only sketched in; with fine margin, presque unique</i>	1	Holloway
.	4	844 — Bindo Altoviti, after Titian (1339) <i>first state, before the inscription was altered</i>	1	Do
.	15	845 — LAUNCELOT ANDREWS, Bishop of Winchester (1340), and a copy	2	Do
.	10	846 — Anna Bullen, Queen of Henry VIII, after Holbein (1342)	1	Hypocrite
1	12	847 — Anna Maria, Queen of Spain (1344) Philip IV., King of Spain (1482)	2	Holloway
.	4	848 — Arcolano Armafodrito, after Correggio (1345)	1	Do
.	8	849 — PIETRO ARETINO, after Titian (1346) <i>first state, before the plate was cut and the inscription altered, rare</i>	1	Do
.	26	850 — PIETRO ARETINO, in profile, after Titian (1348)	1	Rawatt
6	26	851 — ANNA DACRES, COUNTESS OF ARUNDEL, after Vorsterman (1349) <i>of exceeding rarity</i>	1	Noselap
4	.	852 — THOMAS EARL OF ARUNDEL AND SURREY (1350) HENRY BARON MOWBRAY AND MALTRAVERS (1471) <i>first state, before the plate was divided, like the impressions in Townley's collection, extremely rare</i>	1	Holloway
1	.	853 — ALATHEA COUNTESS OF ARUNDEL (1725) ELIZABETH LADY MOWBRAY AND MALTRAVERS (1726) <i>first state, before the plate was divided, extremely rare</i>	1	Do
.	2	854 — Thomas Howard, Earl of Arundel, in an oval, after Van Dyck (1351) <i>rare</i>	1	Hortling
.	26	855 — Thomas Howard, Earl of Arundel, near a column, after Van Dyck (1353) <i>first state, rare</i>	1	Holloway

Haywood	856 — Alatheia Talbot, Countess of Arundel, after Van Dyck (1354) <i>first state, rare</i>	1	4
Clement	857 — FRANCIS BACON, BARON OF VERULAM (1355) <i>first state, before the cross hatchings on the background, very rare</i>	1	23
Nosedale	858 — JAN VAN BALEN, after his own picture (1356) <i>first state, with fine margin</i>	1	26
Fauvel	859 — Daniel Barbaro, after Titian (1354)	1	26
Wilson	860 — Steffano della Bella, after Helt-Stoccade (1360) <i>first state, before the letterpress on the back, and before the number</i>	1	5
Hirling	861 — Richard Bernard, Rector of Batcombe (1363)	1	2
Do	862 — Henry van der Borch sen., after H. van der Borch jun. (1364) <i>first state, before the number and the letter-press on the back; with fine margin</i>	1	2
Holloway	863 — Henry van der Borch jun., after Meyssens (1365) <i>first state, before the number and the letter-press on the back; with fine margin</i> Todescho di Casa Fuchera, after Giorgione (1367) William Burton (1368)	3	4
Do	864 — DAVID CHAMBERS, Physician to Henry VIII, after Holbein (1372) <i>rare</i> Christina Queen of Sweden, after D. Beck (1373)	2	213
Do	865 — Pope Clement IX. (1375) <i>extremely rare</i>	1	8
Do	866 — "The Supreme Monarch of the China Tartarian Empire" (1377) Vittoria Colonna, after S. del Piombo (1379)	2	4
Nosedale	867 — Amos Comenius, Moravus (1380) <i>with fine margin, rare</i> Henry van Craenhalst (1381) Johannes Henricus a Craenhals, after Glowy (1382)	3	18

7	868 — LORD DENNY, after Holbein (1387) J. DIODATI, Translator of the Bible (1388) <i>first state, rare</i>	2	Holloway
/ 3	869 — Albert Durer, the elder, after A. Durer (1389)	1	Do
/ 3	870 — ALBERT DURER, the younger (1390) <i>first state, before the word "pinxit," with fine margin</i>	1	Do
" 4	871 — William Dugdale (1392)	1	Do
/ 1	872 — ANTONIUS VAN DYCK holding a sun-flower (1393) <i>first state, before the retouch, with fine margin, rare</i>	1	Noxola
" 11	873 — King Edward the Sixth, with a rattle, after Holbein (1395) <i>with margin, rare</i>	1	Do
" 13	874 — The Princess Elizabeth, daughter of Charles I. (1396) <i>rare</i>	1	Keyway
" 14	875 — ADAM ELSHEIMER, after Meyssens (1397) <i>first state, before the name of Audenbach in the second line, or the name of Hollar, and before the retouch, with full margin, rare</i> Jacobus van Es, Painter, after Meyssens (1399) <i>first state, before the number or letter-press on the back</i> Giorgione da Castel Franco, after his own picture (1408) <i>a very early impression</i>	3	Do
/ 3	876 — SIR HENRY GULDEFORDE, after H. Holbein (1409) <i>a very early impression, rare</i> LADY GULDEFORDE, after H. Holbein (1410) <i>a very early impression, rare</i>	2	Noxola
" 17	877 — HANS VON ZÜRCH, Goldsmith, after H. Holbein (1411) <i>rare</i> LADY ELIZABETH HARVEY, after A. van Dyck (1412) <i>first state</i> Sir Robert Heath, Chief Justice of the King's Bench (1413) <i>rare</i>	3	Holloway
/ 12	878 — HENRY VIII, after H. Holbein (1414) <i>very rare</i>	1	Do
/ 14	879 — Henrietta Maria Queen of England (1416) <i>first state, before the retouch, rare</i>	1	Noxola

Fawcett	880 — HANS HOLBEIN, after his own picture (1418) <i>first state, before De Wit's address, rare</i>	" 9 .
	The same <i>third state, with the inscription in French</i>	2
Noseley	881 — WENCESLAUS HOLLAR, holding his print of St. Catharina, after J. Meyssens (1419) <i>proof before any letters, very rare</i>	3 3 .
	The same <i>early impression before the retouch or number, rare</i>	2
Flement	882 — WENCESLAUS HOLLAR, in an oval (1420) <i>proof before any letters, extremely rare</i>	1 17 .
D.	883 — LADY CATHARINE HOWARD, Grandchild to Thomas Earle of Arundel (1423) <i>proof before any letters, excessively rare</i>	7 15 .
Keywood	884 — THE SAME <i>with the lettering, rare</i>	1 12 .
Hollway	885 — JANE SEYMOUR, Queen of Henry VIII, after H. Holbein (1427) <i>rare</i>	1 . .
Noseley	886 — INIGO JONES, Architect, after A. van Dyck (1428)	1 8 .
Sterling	887 — FRANCIS JUNIUS (1429) Francis Junius the Younger, holding a book, after A. van Dyck (1430) <i>proof before any letters, very rare</i> The same <i>first state, before the misprint, "Verslant," was corrected, rare</i>	. 2 . 3
Hollway	888 — CHARLES I, in a hat, view of Whitehall in the distance, after A. van Dyck (1432) <i>first state, before any address, rare</i>	. 19 .
Fawcett	889 — The same <i>second state, with the address of Huysens</i> The same <i>third state, with the address of Wyngaerde</i>	. 26 . 2
Noseley	890 — CHARLES I, equestrian statue, after Le Seur (1435) CHARLES II, after A. van Dyck (1442) <i>before the address of Meyssens, rare</i>	/ / . 2

1	2	891 — The same <i>before the address of Meyssens was effaced</i> Charles Louis, Count Palatine and Elector, after A. van Dyck (1447) <i>first state, before the retouch, and before Van der Borcht's address was effaced ; with fine margin, very rare</i> The same <i>second state</i>	3	Holloway
3	10	892 — CHARLES II, half-length, in armour, the sun rising in the distance, after A. van Diepenbecke (1444) <i>extremely rare</i>	1	Do
1	.	893 — Caspar Kinschotius, after G. Terburgh (1450) ARCHBISHOP LAUD, after A. van Dyck (1453) <i>very early impression and extremely rare ; the inscription cut off</i>	2	Roseclap
.	26	894 — LA BELLA LAURA DEL PETRARCA, after Palma (1455) <i>first state</i> The same <i>second state ; the inscription altered to "Catarine Cornara"</i>	2	Hawatt
.	12	895 — Margaret Lemon, Van Dyck's mistress, after A. van Dyck (1456)	1	Holloway
"	2	896 — Elizabeth Villiers, Duchess of Richmond and Lenox, after A. van Dyck (1457) <i>first state, before the retouch, and with the address ; rare</i>	1	Stirling
"	8	897 — LEOPOLD WILHELM, ARCHDUKE OF AUSTRIA, Governor of Belgium (1458) <i>with fine margin ; extremely rare</i>	1	Holloway
1	10	898 — DR. MARTIN LUTHER (1462) <i>first state, before the words "Germaniæ Elias" were effaced ; extremely rare</i>	1	Do
.	2	899 — Joannes Malderus, Bishop of Antwerp, after A. van Dyck (1463) <i>first state</i>	1	Stirling
2	10	900 — BLASIVS DE MANFRE, the water spouter (1464) <i>first state, undescribed, before the space between the back of the figure and the column was filled up, before the graver work, &c. ; with broad margin, excessively rare</i>	1	Wilson

Wednesday	901 — Princess Mary (the Catholic), Daughter of Henry VIII, after H. Holbein (1465)	1	7
Thursday	902 — MR. MORETT, after H. Holbein (1470) <i>first state, before the words "Jeweller to Henry VIII."; with margin, very rare</i>		9
	Muley Arsheid Zeriff, Emperor of Morocco (1472)		
	William Oughtred, holding a book (1477)		
	John Overall, Bishop of Norwich (1478), copy	4	
Friday	903 — Bonaventura Peeters, Painter, after Meyssens (1480)		26
	<i>first state, before retouch, number, or letter-press on back, with fine margin, rare</i>	1	
Saturday	904 — HIERONYMUS WESTON, EARL OF PORTLAND, after A. van Dyck (1483)		18
	<i>first state, before Meyssens' address was effaced</i>		
	MARY STUART, COUNTESS OF PORTLAND, after A. Van Dyck (1484)		
	<i>first state, before the address was erased, with fine margin, rare</i>		
			² £ 189. 4. 6

END OF THE FIFTH DAY'S SALE.

SIXTH DAY'S SALE.

HOLLAR (WENCESLAUS) continued.

LOT				
"	46	906	— JOHN PRICE, Antiquarian (1485) Raffaelle, after his own picture (1486) <i>first state, before the retouch, with broad margin</i> Joannes de Reede (1487) Malthaeus Riccius, Jesuit, and Ly Paulus (1488)	4 <i>Fawcett</i>
/	9	907	— JACOB ROELANS (1493) <i>proof before letters, with full margin, very rare</i>	1 <i>Wilson</i>
/	10	908	— JOHN ROELANS (1496) <i>proof before any letters, very rare</i>	1 <i>Do.</i>
.	36	909	— Gabriel Roelans (1492) Jacob Roelans (1493) Jacob Roelans, Jun. (1494) John Roelans (1496)	4 <i>Fawcett</i>
.	17	910	— PETER PAUL RUBENS (1498)	1 <i>Noseley</i>
5	26	911	— PRINCE RUPERT, IN ARMOUR, ON HORSEBACK, TO THE RIGHT; AN ARMY IN THE DISTANCE. "The most Illustrious and High Borne Prince Robert Second Sonne to Fredericke King of Bohemia Knight of the most noble Order of y ^e Garter, etc." Sould by Matt. Collings at the hand in hand in Cañonstreet. <i>undescribed, and without the artist's mark, but a fine print in his early manner. It must have been executed in 1643, while Hollar was in the service of the Duke of York, and before Prince Rupert was created Duke of Cumberland. Height 172 mm., lower margin 30 mm., breadth 134 mm. "Presque unique."</i>	1 <i>Holloway</i>

Holloway	912 — John Spotiswoode, Archbishop of St. Andrews (1505) STOCHOVIUS, after J. van Oost (1507)	2	4
D.	913 — THOMAS WENTWORTH, EARL OF STRAFFORD, after Van Dyck (1508a), first plate, the man looking upwards <i>very rare</i>	1	14
Fawcett	914 — THOMAS WENTWORTH, EARL OF STRAFFORD, after Van Dyck (1508b), second plate, the man looking downwards <i>rare</i>	1	8
Nosedale	915 — HENRY HOWARD EARL OF SURREY, after H. Holbein (1509) <i>very rare</i>	1	2
D.	916 — Titian's Daughter, "Johannina Vesella," after Titian (1511) Adrian van Venne, after his own picture (1514) <i>first state, before the addition of the fourth bird, rare</i> Lucas and Cornelius de Wael, after A. van Dyck (1517) <i>first state, before Meyssen's address was effaced</i>	3	5
Wilson	917 — JOHANN DE WERTH ON HORSEBACK (1519) <i>excessively rare</i> Augustin Wickmann (1521) Frans van den Wyngaerde, after Castellanus (1527)	3	10
Nosedale	918 — Bust of a Laughing Man, after Biler (1528) Head of a Man, after Biler (1529) Sir Samuel Morland, after Gonzales Coques (1531) Portrait of a Young Woman, after Lorenzo di Credi (1533) <i>rare</i>	4	10
Holloway	919 — Catharina Fürlegerin, with flowing hair, after A. Durer (1535) Catharina Fürlegerin holding flowers, after Durer (1536)	2	10
D.	920 — Henrietta Maria, after A. van Dyck (1537) <i>first state, before the number</i> Petrarch's Laura, after Giorgione (1540) <i>scarce</i>	2	16
Nosedale	921 — Portrait of a Young Man in a furred mantle, after H. Holbein (1543) Bust of a bearded Man, after H. Holbein (1544) ANNE OF CLEVES, Queen of Henry VIII., after H. Holbein (1545) MARY DUCHESS OF SUFFOLK, after Holbein (1546) Conrad Geyger, Painter, after H. Holbein (1547) Portrait of a Man with a cap and chain, said to be Michel de l'Hôpital, after Holbein (1548)	6	16

3	3	922 — CATHERINE OF ARAGON, QUEEN OF HENRY VIII. (formerly considered as the Portrait of Lady Lister), after H. Holbein (1549) <i>very early impression, and rare</i>	1	Holbein
.	8	923 — Portrait of a Young Woman in a cap and feathers, after Holbein (1550) Portrait of a Young Man with flat cap, after Holbein (1551) Mother Jack, Nurse to Edward VI., after Holbein (1552)	3	Do.
.	7	924 — LADY BUTS, Wife of the Physician to Henry VIII., after Holbein (1553) CHARLES BRANDON DUKE OF SUFFOLK, after Holbein (1554) Heads of an Old Man and Girl, after J. Hulsman (1576)	3	Do.
.	17	926 — "VARIE FIGURÆ ET PROBÆ," Heads, &c., after Leonardo da Vinci (1558, 1559, 1577, 1579A, 1580, 1581, 1583—1587, 1589, 1590, 1768, 1773) <i>first states, before the number; 1559 proof before the inscription at the top, and with broad margin; 1579A a piece unknown to Vertue and Parthey; 1587 before the plate was cut. Probably a complete set of the first edition; extremely rare. An impression of the second state of 1585 added</i>	16	Do.
.	10	927 — "VARIE FIGURÆ ET PROBÆ," Grotesque Heads, &c., two and more on each plate, after Leonardo da Vinci (2671, 1591—1595, 1601, 1605, 1607, 1609, 1610, 1737, 1748, 1766, 1767) <i>first state, before the numbers, the title (2671) before any address. The four last, although separated from the set by Parthey, have been placed with it, as they evidently form a continuation, and are executed in exactly the same style. Extremely rare</i>	15	Do.
.	6	928 — THE KING AND QUEEN OF TUNIS, after Leonardo da Vinci (1603) Young Man embracing an Old Woman, after the same (1604)	2	Do.

- 929 — "VARIE FIGURE a Wenceslao Hollar Bohemo Collectae,"
Busts and Heads, after different masters
Title, with the Muse of Design (1648), *with De Jonghe's address*
Young Woman in a Hair Net, after Monsignoro (1612)
YOUNG WOMAN WITH HER HAIR TIED, after the same (1614)
YOUNG WOMAN IN A JACKET TRIMMED WITH LACE, after Padoano (1615)
Head of a Young Woman, after Parmeggiano (1622)
GIRL WITH A CAMEO AND WREATH OF FLOWERS in her Hair, after the same (1623)
Lady in a Cap and Feathers, after the same (1624)
Youth looking down, after the same (1625)
Young Woman with a Wreath of Oak Leaves, after Schongauer (1641)
YOUNG WOMAN IN A JEWELLED TURBAN, after the same (1642)
Woman with a Shawl tied round her Head, after Screta (1643)
MAN IN A FELT HAT, after Zimmermann (1644)
Four Heads of Bearded Men (1672—1675)
Profile of a Young Man (1676)
Man with Unshorn Chin (1681)
FEMALE HEAD WITH BLONDE LOCKS (1702)
YOUNG WOMAN IN A LACE COLLAR (1708)
YOUNG WOMAN IN A STRIPED SHAWL (1710)
Two Female Heads in Profile (1713, 1714)
YOUNG WOMAN IN A VERY SMALL CAP (1719)
Two Heads of Young Women, on one plate (1723)
Head of a Young Negro (2004)
Head of a Young Negress (2007)
A Native of Virginia, æt. 23 (2009)
Turk in an Embroidered Vest (2010)
THE SAME, A REPETITION, *unknown to Vertue and Parthey early states, a very curious and interesting set, very rare* 30

3	930 — HEADS OF HELMETED WARRIORS, after Parmeggiano (1616-1621) <i>the set complete</i>	6	Howe
3	931 — A Child's Head, after Eg. Sadeler (1640)	1	Heywood
2 10	932 — "REISBUCHLEIN VON ALLERLEI GESICHTER UND ETLICHEN FREMBDEN TRACHTEN" (1646, 1650—1669) <i>busts and heads, nearly all female, in various costumes and head-dresses; the set complete; first states, with Hogenberg's address, 1636, and before the plates were numbered; exceedingly rare</i>	21	Holloway
3 6	933 — HOLLAR'S OWN PORTRAIT, SMILING (1683) <i>very rare</i>	1	Do.
5	934 — Charles I., on horseback, an army in the distance (1686)	1	Do.
3 5	935 — LADY CATHERINE HOWARD, holding a muff (1712)	1	Do.
15	936 — HOLLAR'S WIFE, LOOKING DOWN (1716) HOLLAR'S WIFE, THE HEAD AVERTED (1717) <i>very rare</i>	2	Do.
5	937 — FIVE FEMALE HEADS IN VARIOUS COSTUMES (1724)	1	Heywood
8	938 — THE MOTHER OF GEORGE VILLIERS, DUKE OF BUCKINGHAM (1730)	1	Howe
10	939 — TWO GROTESQUE HEADS ON ONE PLATE, "The Pope and Foole as Twins together Joynd," &c. (1747) <i>This print is considered unique; Parthey's description has been taken from the present impression</i>	1	Holloway
1 13	940 — ORNATUS MULIEBRIS ANGLICANUS, or The Severall Habits of Englishwomen from the Nobilitie to the Contry Woman, as they are in these times (1778—1803) <i>the set complete, second states, with P. Stent's address; an interesting record of English female costume in 1639 and 1640</i>	27	Do.
4 14	941 — THEATRUM MULIERUM, or Aula Veneris. Female Costumes of different nations (1804—1808, 1810—1866, 1871, 1873—1875, 1877, 1878, 1880—1886, 1888—1896, 1898, 1900) <i>second states, before the numbers; this set appears to contain the edition of Meyssens complete, with a few additional plates</i>	86	Do.

942	— Female Costumes of Prague, Westphalia, and Strasbourg (1808, 1810, 1811, 1816, 1856) <i>proofs before the German inscriptions</i>	5	211		
943	— PORTRAITS OF LADIES, IN CIRCLES (1910 Duchess of Lenox, 1911, 1914-1920, 1922-1928, 1930-1932, 1934, 1935, 1937-1939, 1941, 1944) <i>early impressions, with broad margins, very rare</i>	26	8		
944	— SEVEN PLATES OF MUFFS (1945-1949, 1951, 1952) <i>early impressions, the large plate, 1951, being in two different states, the one undescribed, before the plate was cut at the bottom; of great rarity</i>	8	7		
945	— Habits and Ensignes belonging to the Order of the Passion of Jhesus Christ (1986)	1	26		
946	— THE CREATION ROBES OF THE ORDERS OF NOBILITY IN GREAT BRITAIN (1988-1996) <i>including portraits of Charles Prince of Wales, Duke of Buckingham, Earl of Arundel, Earl of Salisbury, Judge Hutton, &c.; the set complete; first states, before the numbers</i>	9	1		
947	— Gentleman paying his respects to a Lady, the pair (1997-98) <i>rare</i>	2	13		
948	— THE JEALOUS CLOWN (2002) <i>very rare</i>	1	8		
949	— THE BEGGARS, after Callot (2024-2027) <i>extremely rare</i>	4	14		
950	— Severall wayes of Hunting, Hawking, and Fishing, according to the English manner, invented by Francis Barlow (2028-30, 2034-40) <i>first states, before the numbers</i>	10	12		
951	— Dogs, Dead Game, and Hunting Gear, after P. van Avont (2041, 2043, 2047-2050, 2053-2056, 2059) <i>notwithstanding their being separated by Parthey, these appear to form a homogenous and complete set, rare</i>	13	10		
952	— Six Hunting Dogs (2046) Dead Stag in a Landscape, after P. van Avont (2051) Nine Sheep, after the same (2052) Deer and Hares (2087)	4	17		

2	14	953 — THE DEAD HARE, after P. Boel (2058) <i>early impression, with fine margin, very rare</i>	1	Nosedog
.	8	954 — An Ass standing, after Bassano (2090) A Boar standing, after L. Cranach (2091) A Bolognese Dog, after Matham (2097) Group of Six Lions, after Rubens (2098) The Mole (2106)	5	Holloway
.	5	955 — Stags and Lions, after A. Durer (2092-2095)	4	Do
.	9	956 — THE GREATER CAT'S HEAD (2109) ; and a copy of the Little Cat's Head (2108) <i>very rare</i>	2	Nosedog
3	10	957 — THE GREAT CAT'S HEAD (2110) <i>of excessive rarity</i>	1	Wilson
1	16	958 — The Tame Elephant, with ten marginal representations of his performances (2119) <i>first state, very rare</i> The same <i>a repetition of the middle view reversed, unfinished and undescribed, but to all appearance a genuine work of Hollar's, excessively rare</i>	2	Holloway
3	5	959 — Various Birds, after Barlow (2125, 27, 28, 31, 33, 36) The Woodpecker on a branch (2159) The Water Fowl (2160)	8	Do
.	10	960 — MUSCARUM, SCARABEORUM, VERMIUMQUE VARIE FIGURE; Butterflies, Moths, Caterpillars, Flies, etc. (2164-2175) <i>the set complete, proofs, before the numbers, rare</i>	12	Holloway
1	19	961 — Diversae insectorum aligerorum vermiumque, etc., figurae; similar subjects (2176-2183) <i>the set complete</i>	8	Haywood
18	18	962 — VARIOUS SHELLS (2188, 2189, 2191-2207, 2209-2220, 2222-2224) <i>very early impressions and in perfect condition, only four wanting to complete the set, which is one of the rarest of all the artist's works</i>	37	Holloway

Holloway

- 963 — Monument of Lord Bacon of Verulam (2243)
 Designs of Figures from Church Windows in Warwickshire
 (2393-2413)
 Ensigns of the Religious and Military Orders of Knighthood
 (2416, 2416a)
 Coats of Arms of the Knights of the Garter (2424-2427)
 "Virtute et fide," Arms supported by Hercules and Minerva,
 after E. Quellinus (2466)
 Three Coats of Arms, on one plate (2468) 47

Wilson

- 964 — ORNAMENTAL DESIGNS FOR BUCKLES, GOBLETs, ETC., after
 A. Durer (2560, 2564, 2565, 2567)
very rare

Three Medals, after H. S. Beham (2625) 5

Roseclay

- 965 — ORNAMENTAL DESIGNS FOR SWORDS AND DAGGERS, after
 H. Holbein (2596-2599)
very rare, the set complete 4

Holloway

- 965*— Ornamental Friezes, after Cleyn (2569, etc.); and a copy
 Coins, Medals, etc. (2603-11, 14-16, 19, 20)
 Habits, Ensigns and Badges of the Garter (2638-42) 36

Roseclay

- 966 — DESIGNS FOR CUPS, JUGS, AND CUPS WITH COVERS, after
 H. Holbein (2629-2637)
early impressions, with fine margins, very rare 9

Keywood

- 967 — A MAGNIFICENT CHALICE, from a design by A. Mantegna
 (2643)
early impression, with fine margin, rare 1

Do

- 967*— The same, reverse copy
proof before any letters 1

Holloway

- 968 — Frontispiece for Carleton's Philosophia universa (2651)
 Frontispiece for "Holy History" (2669)
 FRONTISPICE FOR STOCHOVIUS' VOYAGE DE LEVANT (2688)
*proof in the earliest state, Hollar's work only, before the
 inscriptions, very rare*

The same

an impression in the common state

Frontispiece for Viccars' Decapla (2690)

Fourteen Initials from the set (2693)

Initial I, with St. George killing the dragon (2700)

Dedication from J. Meyssens to Michel Le Blons

attributed to Hollar, but doubtful

21

HONDIUS (ABRAHAM).

- 26 969 — The Hunt of the Porcupine (6)
very rare 1

HONDIUS (WILLEM)

- 10 970 — JOHANN ERNEST, DUKE OF SAXONY, after Mirevelt 1
26 971 — ISABELLA CLARA EUGENIA, INFANTA OF SPAIN, after Van Dyck 1
26 972 — PETER HEYN, DUTCH ADMIRAL, after J. Dame 1
13 973 — HENDRICK CORNELIUS LONCQ, DUTCH ADMIRAL, after J. Mytens 1
14 974 — THEODOR VAN WEERDENBURG, Dutch General in the West Indies 1

* * * All these are rare.

HOPFER (DAVID, HIERONYMUS, AND C. B.).

- 6 975 — MARTIN LUTHER (86)
first state, before the number, with full margin, very rare 1
26 976 — The Satyr and his family, after Durer (33)
Constancy (38)
first states, before the number
A GROUP OF LANDSKNECHTE, WITH A CAVALIER CARRYING
A FALCON (5)
first state, before the number 3

HOUBRAKEN (JACOB)

- 7 977 — Amalia von Solms, Princess of Nassau-Orange, after G. Honthorst
proof before any letters
Willem Hendrich Frison Prince of Orange, after H. Pothoven
proof before any letters 2

HULST (PETER VAN DER).

- 16 978 — PORTRAIT OF THE ARTIST, in his studio (Brull. I, 2477)
excessively rare 1

Clement

Holloway

Fauvel

D.

Holloway

D.

Fauvel

D.

Noel

Clement

Holloway

HUYBRECHTS (PETER).

- 979 — THE EXECUTION OF CHARLES I. "Projicis inventum caput,
&c." "*Carnifest Majestatis Regis Angliae.*" Fairfax
holding an axe and the head of Charles I.
Peeter Huybrechts fecit et exc., extremely rare 2

IMMENRAET (P. A.)

- 980 — Landscape, with a great tree (15)
Landscape, with a peasant woman (20)
*described by Bartsch under the head of L. van Uden; first
states, before the numbers and retouch, very rare* 2

JODE (ARNOLD DE)

- 981 — JAN EVERTSEN, a Dutch Admiral, half-length, after P. Borselaer
proof before letters, rare 1
982 — Jan Evertsen
CORNELIUS EVERTSEN, Dutch Admiral
second states 2

JODE (PETER DE, LE VIEUX).

- 983 — PIETRO DA VILLAFRANCA, Architect, after J. Bund
proof before letters, very rare 1

JODE (PETER DE, LE JEUNE).

- 984 — Lucas Faydherbe, Painter, after Gonzales Coques
proof before any letters 1
985 — Christ healing the palsied Man, after A. van Dyck
first state, with Meyssens' address 1

KILIAN (BARTHOLOMEUS).

- 986 — Christoph Bender von Bienenthal, Jurist
proof before any letters
Joachim Camerarius, Physician
proof before letters 2
987 — Johann Georg Volcamer, Physician and Botanist, after
B. Block
proof before letters 1

Do

Do

Do

Do

Fauvett

Morescap

Holloway

Fauvett

KILIAN (LUCAS).

1	7	988 — Gustavus Adolphus, King of Sweden, half life size Maria Eleonora of Brandenburg, wife of Gustavus Adolphus, half life size <i>rare</i>	2	None
"	7	989 — Gustavus Adolphus on horseback, 1632 <i>proof before the Latin verse, with fine margin, very rare</i>	1	Do
"	6	990 — Johann Count Tilly, General of the Imperialists, on horse- back, 1632 <i>proof before the Latin verse, with fine margin, very rare</i>	1	Do
"	9	991 — Johann Fürleger, an artist, holding a print, 1626 <i>proof before letters, with margin</i> Joh. P. Hainzel von Degerstein, with a Dog, 1604 <i>proof before the Latin verse and before the cartouche was altered</i>	2	Do
"	12	992 — A Princess on a State Litter, with a lion dog, after J. Miller <i>proof before part of the engraving was effaced to admit the introduction of an inscription</i>	1	Do

KONINCK (SALOMON).

"	5	993 — An Aged Philosopher mending a Pen (Bartsch gout de Rembrandt 28) <i>first state, with fine margin, rare</i>	1	Do
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KOOGEN (LEONARD VAN DER).

"	3	994 — ST. SEBASTIAN TIED TO A TREE (2) ST. BAVO CARRYING A HAWK (3)	2	Clement
"	6	995 — ROMAN SOLDIERS BEFORE THE SEPULCHRE (4) A ROMAN LICTOR (5)	2	Do
"	6	996 — A ROMAN GENERAL SPEAKING TO HIS ARMY (6) A ROMAN SOLDIER WITH SHIELD AND LANCE (7)	2	Do
"	8	997 — THE BACK-GAMMON PLAYERS (unknown to B., W. Suppl. 10) * * * All the fine etchings of this master are very rare.	1	Do

KÜSELL (MATTHAEUS).

- 998 — Adelaide Henrietta of Savoye, Electress of Bavaria
proof, with fine margin

1

" 6

LGJ

- 999 — CHRIST TEMPTED BY THE DEMON (1)

This fine and curious print is attributed by some to the father of Lucas Cranach, but it belongs in all probability to the Dutch School of the fifteenth century. One of the plates of the master is dated 1492; *a very early impression, and of exceeding rarity*

1

19 10

LAER (PETER DE).

- 1000 — The Set of Animals (1—8)
very early impressions, with fine margin

8

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LARON (MARCEL).

- 1001 — THE BAMBOCCIADES. Groups of Gamblers, Girls, &c.
the set complete, most spirited etchings, of the greatest rarity

10

7 10

LAULNE (ETIENNE DE).

- 1002 — Interior of a Goldsmith's Workshop
rare

1

. 13

- 1003 — Ornamental Designs for Watches, Smelling Bottles and Trinkets, after J. de Laulne, 1578
very rare

19

2 2

LAUTENSACH (HANS SEBALD).

- 1004 — Hieronymus Schurstab (7)
first state

1

. 15

- 1005 — THE GREAT TOURNAMENT AT VIENNA IN 1560 (21)
proof before the inscription "Secundum circensium ludorum equestre certamen," presque unique

1

3 6

LE CLERC (SEBASTIEN).

- | | | | |
|--------|---|---|----------|
| " 14 . | 1006 — THE ENTRY OF ALEXANDER INTO BABYLON
<i>first state, with the head of Alexander in profile, very rare</i> | 1 | Holloway |
| " 3 . | 1007 — THE ACADEMY OF SCIENCES AND ARTS
<i>before the shadow was lengthened, and before the words
"Chevalier R."</i> | 1 | Fawcett |

LE DUCQ (JEAN).

- | | | | |
|--------|---|---|---------|
| " 4 . | 1008 — THE SUCKLING BITCH (4)
<i>very rare</i> | 1 | Clement |
| " 18 . | 1009 — DOGS QUARRELLING (5)
<i>very rare</i> | 1 | D. |
| " 8 . | 1010 — The Playing Dogs (7)
<i>very rare</i> | 1 | D. |

LEU (THOMAS DE).

- | | | | |
|--------|---|---|----------|
| " 10 . | 1011 — DON PETRUS ARLENSIS DE SCUDALUPIS, a Natural Philosopher
<i>very early impression, with margin</i> | 1 | Holloway |
| / 2 . | 1012 — LOUISE DE LORRAINE PRINCESSE DE CONTY
<i>with broad margin</i> | 1 | D. |
| " 11 . | 1013 — ROBERT GARNIER, Poet
<i>with fine margin, rare</i> | 1 | D. |
| " 8 . | 1014 — CHARLES GONZAGA DUC DE NIVERNOIS | 1 | Holloway |
| " 26 . | 1015 — JEAN PASSERAT, Poet | 1 | Holloway |
| " 9 . | 1016 — RUDOLPH II, EMPEROR
<i>with fine margin, rare</i> | 1 | D. |
| / 1 . | 1017 — LOUIS SEVIN, Jurist
<i>proof before the French inscription, and before the plate
was cut, with margin, rare</i> | 1 | D. |
| " 36 . | 1018 — André Thévet, Cosmographer
<i>rare</i> | 1 | Fawcett |

LEYDEN (LUCAS VAN).

Followway	1019 — HISTORY OF THE CREATION AND THE FALL OF MAN (1-6) THE CREATION OF EVE THE LORD FORBIDS ADAM AND EVE TO TOUCH THE FRUIT OF THE TREE OF LIFE ADAM AND EVE TASTING OF THE FORBIDDEN FRUIT THEY ARE DRIVEN FROM PARADISE CAIN KILLING ABEL ADAM AND EVE DEPLORING ABEL'S DEATH <i>the set, complete and uniform</i>	6	7/10 .
D.	1020 — JOSEPH AND POTIPHAR'S WIFE (20)	1	/ / .
D.	1021 — SAMSON AND DĀLILAH (25) <i>" Cette pièce est pareillement un des premiers ouvrages de Lucas "</i>	1	2/3 .
Cuvrett	1022 — DAVID PLAYING BEFORE SAUL (27)	1	/ 5 .
D.	1023 — SOLOMON ADORING THE IDOLS (30)	1	26 .
D.	1024 — THE RAISING OF LAZARUS (42)	1	3/5 .
Followway	1025 — ECCE HOMO ; OR CHRIST PRESENTED TO THE PEOPLE (71) <i>" Cette pièce est une des plus considérables de l'œuvre de Lucas ; elle se vendait fort cher dès le vivant de l'auteur, et depuis le prix en est excessivement monté." This impression was formerly in the collection of Charles the First, and is in perfect condition</i>	1	5 .
Cuvrett	1026 — ST. JOHN THE BAPTIST IN THE DESERT (110)	1	/ / .
D.	1027 — ST. JEROME (112)	1	/ 6 .
Followway	1028 — THE DANCE OF THE MAGDALEN (122) <i>" Cette belle pièce que Lucas a gravés dans le temps de sa plus grande force, est une de ses meilleurs ouvrages. Les bonnes épreuves en sont extrêmement difficiles à trouver." first state, in perfect condition</i>	1	55 .
D.	1029 — THE POET VIRGIL SUSPENDED IN A BASKET (136) <i>" Elle est exécutée avec grand art. Vasari fait son grand éloge de cette estampe." It was in competition with this print that Durer engraved his " Knight of Death." First state, in perfect condition</i>	1	44 .

/	/	1030 — THE FOOL AND THE YOUNG WOMAN (150)	1	Hollway
/	/	1031 — AN OLD WOMAN WITH A BUNCH OF GRAPES (151)	1	Do
.	/4	1032 — THE SURGEON (156)		Haywood
		" Cette pièce est encore un des morceaux distingués de Lucas."	1	

LIPPI (FRA FILIPPO).

//	.	1033 — THE RESURRECTION OF CHRIST (Pass. 11)		Hollway
		<i>first state, before the retouch ; extremely rare</i>	1	

LIVENS (JAN).

/	6	1034 — THE VIRGIN WITH THE INFANT JESUS (1)		Do
		<i>first state, with burr, before the monogram and the address ; with margin, very rare</i>	1	
.	8	1035 — THE QUARRELLING GAMBLERS SEPARATED BY DEATH (11)		Clement
		<i>first state, unknown to Bartsch, with the address of Martin van den Enden ; full of burr and exceedingly rare</i>	1	
.	/8	1036 — BUST OF A CAPUCINE MONK (14)		Do
		<i>first state, undescribed, before the plate was reduced to the ordinary size, by cutting off 1 inch 10 lines at top and bottom, and 7 lines on the sides ; of great rarity</i>		
		Head of an Old Man (23)		
		<i>first state, before the address ; the monogram but slightly scratched in</i>	2	
.	/2	1037 — Head of a Man, with a short beard (29)		Do
		<i>first state, before the address and before much work</i>		
		Head of a Man, in a round cap (50)		
		<i>first state, before the monogram and before much work, rare</i>		
		Head of a Man, meditating (51)		
		<i>first state, before the shadow on the nose and the coat, rare</i>	3	
/	/3	1038 — EPHRAIM BONUS, MEDICUS HEBRAEUS (56)		Do
		<i>first state, with Clement de Jonghe's address, rare</i>	1	
/	.	1039 — JUSTUS VONDEL (57)		Do
		<i>first state, before Matham's address was substituted for that of A. de Wies ; rare</i>	1	

- Excent* 1040 — DANIEL HEINSIUS (58)
first state, with Van den Enden's address
 JACOB GOUTER, Musician to Charles I (59)
first state, before Meyssens' address; with fine margin, rare 2
- Bloway* 1041 — ROBERT SOUTH, aet. 112 (Cl. 70)
first state, the pure dry point work, with burr; presque unique 1
- *** This curious and interesting portrait has been very differently judged by two of the greatest connoisseurs of our age. Bartsch, who has seen an impression of the first state, but cut, describes it amongst the works of artists who imitated the manner of Rembrandt (II. 108, 25), and he adds, "Il est exécuté avec beaucoup de facilité et d'une pointe extrêmement délicate," while Claussin, from an impression of the third state, calls it, "Bien de la main de Livens, quoique très médiocre." It is, in fact, one of the finest productions of the master, but the plate has been spoilt at a later period, by unskilful hands. The attribution of the likeness to Robert South, a centenarian, is rendered likely enough by an impression in the Imperial collection at Vienna, on which Theodore Matham, a contemporary of the artist, and who published several of his plates, has written, "Joannes Livius fecit. Robert South, Anglais, âgé 112 ans." In England it is considered by some as a portrait of Sir Kenelm Digby. On the margin of the present impression is written, by an old hand, "Jacques Pern, Musicien du Roy d'Angleterre."
- Excent* 1042 — THE SAME
second state, with the artist's own retouch, and greater depth given to the shadows, but before the plate was reduced (it still measures 286 mm. by 216), and before the work by another hand; extremely rare 1
- LOMMELIN (ADRIAN).
- Bloway* 1043 — Portrait of Cornelius Nobelaer, Bust, in allegoric border, after A. van Diepenbeek
proof before letters, rare 1

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5

LORCH (MELCHIOR).

- | | | | | |
|----|--------|---|---|-----------------|
| 6 | 1044 — | THE MAN CRUCIFIED, from a study by Michel Angelo (8)
<i>Bartsch eulogises this as the finest work of the artist;
very rare</i> | 1 | <i>Hawatt</i> |
| 7 | 1045 — | AUGER DE BUSBECQ, Ambassador of the Emperor Charles V.
(9)
<i>first state, very rare</i> | 1 | <i>Holloway</i> |
| 10 | 1046 — | ARISTOTLE, with a pentaglotte inscription (<i>Pass.</i> 24)
<i>unknown to Bartsch, and very rare</i> | 1 | <i>D.</i> |
| 10 | 1047 — | ANTONIUS VERANCI, Imperial Ambassador at Constantinople, afterwards Vice-King of Hungary, turned to the right, 1556
<i>undescribed, extremely rare</i> | 1 | <i>D.</i> |

LUTMA (JACOB).

- | | | | | |
|----|--------|---|---|----------------|
| 16 | 1048 — | MARY PRINCESS OF ENGLAND, Wife of William II. of Orange, half-length, after G. de Bacher
<i>very rare</i> | | <i>Clement</i> |
| | | JAN VAN AKEN PAINTING THE PORTRAIT OF PETER VAN VIANEN, after Jan Lutma
<i>first state, before the Latin inscription and the address;
excessively rare</i> | 2 | |

LUTMA (JAN) LE JEUNE.

- | | | | | |
|----|--------|--|---|-----------|
| 12 | 1049 — | THE GREAT OBELISK, from the Circus of Caracalla at Rome, executed by Bernini, under the orders of Innocent X.
<i>presque unique, no other impression has occurred for sale during the last half century</i> | 1 | <i>D.</i> |
|----|--------|--|---|-----------|

MAAS (DIRK).

- | | | | | |
|----|--------|---|---|-----------------|
| 55 | 1050 — | THE BATTLE OF THE BOYNE, designed from nature by himself, on two sheets
<i>with margin, very rare</i> | 1 | <i>Holloway</i> |
| 26 | 1051 — | A Horseman traversing to the left, from the manège set
<i>first state, the pure etching, very rare</i> | 1 | <i>Haywood</i> |

		<u>MAIR VON LANDSHUT. 1499.</u>			
ement	1052	— THE SCROLL PRESENTED; INTERIOR OF AN APARTMENT, IN WHICH A GENTLEMAN PRESENTS A LOVE LETTER TO A LADY (11) <i>chef-d'œuvre of the artist, PRESQUE UNIQUE</i>	1	60	.
		<u>MANDER (CAREL VAN).</u>			
Do	1053	— CERES AND STELLIO <i>very rare</i>	1	6	.
		<u>MANTEGNA (ANDREA).</u>			
edup	1054	— THE FLAGELLATION OF CHRIST (1) <i>very rare</i>	1	1	.
ement	1055	— THE ENTOMBMENT (3) <i>"une des plus parfaites de l'œuvre de Mantegna;" extremely rare</i>	1	4	.
edup	1056	— CHRIST DESCENDING INTO HELL (5) <i>very rare</i>	1	1	.
Do	1057	— CHRIST RISEN FROM THE TOMB, and standing between St. Andrew and St. Longinus (6) <i>very rare</i>	1	210	.
uwest	1058	— THE SENATE OF ROME WALKING IN A TRIUMPH (10) <i>rare</i>	1	36	.
Do	1059	— Elephants bearing torches (13) <i>rare</i>	1	18	.
olloway	1060	— HERCULES KILLING ANTAEUS (16) <i>impression in brown, with margin, extremely rare</i>	1	35	.
uwest	1061	— COMBAT BETWEEN TWO TRITONS (17) <i>very rare</i>	1	4	.
olloway	1062	— ENVY EXCITING THE MARINE GODS TO FIGHT (18) <i>"ce morceau est un des plus beaux de l'œuvre de Mantegna. Vasari en fait mention;" a perfect impression, excessively rare</i>	1	315	.
Do	1063	— SILENUS SUPPORTED BY SATYRS in the midst of a group of Bacchanals (20) <i>"ce morceau est aussi un de ceux cités par Vasari;" very rare</i>	1	22	.
Do	1064	— Christ descending into Hell (<i>App. 2</i>) <i>old impression, rare</i>	1	3	.

MARINUS (IGNATIUS).

- 26 1065 — THE ADORATION OF THE SHEPHERDS, after Jordaens
*first state, before the fault of drawing in the hand of the
man at the right, was corrected, rare* 1

MARTSS DE JONGE (JAN).

- 10 1066 — SET OF MILITARY SUBJECTS (1—6, Rig. 7, 8)

1. THE SUTLER'S TENT (1)
2. COMBAT OF THREE CAVALIERS (2)
3. COMBAT OF TWO CAVALIERS (3)
4. CAVALIERS READY FOR COMBAT (7)
- 5a. GENERAL COMMANDING A BATTLE (4)
- 5b. A HORSE, REPOSING (5)
- 5c. THE CARD PLAYERS (8)
6. THE GREAT CAVALRY COMBAT (6)

*(the numbers placed at the commencement are those marked
on each piece; as Bartsch did not know 4 and 5c, his
arrangement is different)*

*the works of the master complete; first states, with the
address of Visscher; three proofs before any address;
excessively rare; since Count Rigal's sale in 1817, no
complete set has been offered for sale* 8

MASSON (ANTOINE).

- 218 1067 — GUILLAUME DE BRISACIER, after N. Mignard (15)
first state, with "Brisasier," etc.; very rare 1

- 106 1068 — HENRI DE LORRAINE, COMTE DE HARCOURT (the "cadet à
la perle"), after N. Mignard (34)
*"chef-d'œuvre du maître;" second state, the figure 4 to
the left in the margin, erased on the paper, but before
the retouch, very rare* 1

MASTER OF THE SIBYL (THE).

- 13 1069 — THE SIBYL ANNOUNCING TO AUGUSTUS THE
BIRTH OF CHRIST (*Pass. 1*)

*executed in a style approaching that of the Master ES.,
and equally fine; the original print, noted by Bartsch
(X. 37, 70). Heineken, in his "Idée Générale," says it
was the first print engraved in Germany; of extra-
ordinary rarity* 1

Ruocett

Clement

Hollown

Rosedale

Herling

MASTER ✠ (THE).

Colboway

- 1070 — ST. GEORGE KILLING THE DRAGON (*Pass.* 1)
*generally attributed to the Master E.S. of 1466, but
 probably engraved by a contemporary in Flanders or
 Burgundy; THE PRESENT IS THE ONLY IMPRESSION
 KNOWN; and Brulliot (I., 3190), as well as Passavant,
 have made their description from it. At Camberlyn's
 sale in Paris it produced 1550 francs*

26 . .

1

MASTER OF THE GARDENS OF LOVE (THE).

Do

- 1071 — ST. GEORGE KILLING THE DRAGON (*Pass.* 1)
*the engraver of this fine work of art is now considered as
 the earliest engraver in the Low Countries, and as
 having worked between the years 1450 and 1460; there
 are only six prints known by him, ALL UNIQUE, and the
 other five are preserved in public collections*

28 . .

1

MATHAM (JACOBUS).

Do

- 1072 — HENDRICK GOLTZIUS, in an allegoric border (22)
very rare
 Pope Leo XI. (24)

17 .

2

Fawcett

- 1073 — Jan van de Velde (23a)
 ABRAHAM BLOEMAERT, after P. Moreelse (185)
first state, with margin
 Joseph Cesari d'Arpino, after E. Quirini (189)
 JOHAN SEMS, Mathematician, in an oval, after M. Faber
undescribed, and very rare

10 .

4

Leyswood

- 1074 — PHILIPPE DE WINGHE, of Louvain, in an oval, after a design
 by H. Goltzius, executed at Rome
undescribed state, very rare

7 .

1

Moreclay

MATHAM (THEODORE).

- 1075 — JOHANNES BANNING WUYTIERS
*proof before the artist's name, and before the inscription on
 the tablet*
 STEPHANUS CRACHTIUS, Dean at Amsterdam, after J.
 Spilberge, the large plate
proof before any letters, extremely rare
 The same, with the inscription

15 .

3

/ 3 . 1076 — HADRIAN PAUW, Ambassador of the States of Holland, in
England, France, etc., after G. Honthorst
*proof before any letters, and with retouches by the painter,
exceedingly rare*
The same, with the inscription
His Arms, engraved at the time of his third embassy in
Paris, 1635, by Michael van Lochon
rare 3

, 3 . 1077 — JACOBUS BARON WASSENAER, Lord of Obdam, Admiral of
Holland, after A. Hanneman
*proof before the ornamental border, before the sea fight in
the distance, and before the arms and the ribbon of the
order were altered; extremely rare* 1

, 13 . 1078 — Sir John Webster, Commissary for the Emperor of Russia,
after C. Jansens
impression with the plain collar, with margin
WILHELM VINCENT, BARON VAN WITTENHORST, after
B. van der Helst
proof before letters, rare
WILHELMINA VAN BRONKHORST, BARONESS OF WITTEN-
HORST, after B. van der Helst
proof before letters, rare 3

MATSYS (CORNELIUS).

, 15 . 1079 — THE PEST, after Raffaele and Marc Antonio (48)
very rare 1

MATTUE (COR).

*** "Des paysages tracés d'une pointe extrêmement légère et pleine
d'esprit, les trois pièces sont fort rares."—*Bartsch*.

, 13 . 1080 — THE GOAT-HEED (1)
THE BRIDGE (2)
The Muleteer (3) 3

, 10 . 1081 — THE ANGLER (4)
*undescribed by Bartsch, who only knew the first three;
first state, the pure etching, excessively rare* 1

Holloway

Howett

Holloway

Keywood

Clément

Q.

Remont	1082 — "LE RETOUR DU CHASSEUR," Landscape with cattle on the banks of a river, and a man returning from shooting <i>presque unique</i>	1	/	/	.
	<u>MECKEN (ISRAEL VAN).</u>				
Colboway	1083 — THE DANCING COUPLE (172)	1	6	2	6
Do	1084 — THE FLUTE PLAYER AND THE YOUNG LADY SINGING (174)	1	6	2	6
Do	1085 — THE ORGANIST AND HIS WIFE (175)	1	5	5	.
Do	1086 — THE MONK AND THE NUN (176)	1	5	5	.
Do	1087 — THE CONCERT OF MUSIC (178)	1	5	5	.
Do	1088 — LOVERS SEATED ON A BED (179)	1	5	5	.
Remont	1089 — THE OFFICER AND HIS MISTRESS (182)	1	6	15	.
Colboway	1090 — A PIECE OF ORNAMENTAL FOLIAGE, with the figure of a lady, round which six men are dancing (201) <i>excessively rare</i>	1	8	15	.
Do	1091 — A PIECE OF ORNAMENTAL FOLIAGE, with lovers seated together (205) <i>excessively rare</i>	1	9	.	.
	<u>MEER (JAN VAN DER), DE JONGHE.</u>				
Remont	1092 — A SHEEP AND LAMBS REPOSING (1) <i>with good margin, very rare</i>	1	5	.	.
	<u>MOCETTO (GIROLAMO).</u>				
Colboway	1093 — "CALUMNIA D'APELLE," Innocence dragged by Calumny before the judgment-seat of Folly (<i>Pass.</i> 11) <i>probably containing a political allusion, as the scene is laid on the Place di San Giovanni e Paolo at Venice; first state, extremely rare, before the scratch across the head of Innocence, and before the address</i>	1	10	.	.
Fawcett	1094 — THE TRIUMPH OF GALATEA (<i>Pass.</i> 13) <i>of great rarity</i>	1	/	.	.

MOLYN (PIETER DE).

- 12 . 1095 — Landscapes, with groups of country people (1—4)
early impressions, with good margin, the set complete,
rare 4

MONTAGNA (BENEDETTO).

- 9 . 1096 — THE VIRGIN AND THE INFANT CHRIST (7)
first state before the monogram, very rare 1
- 13 . 1097 — ST. JEROME, IN A FINE LANDSCAPE, MEDITATING (14)
a capital production of the master, and very rare 1
- 1 . 1098 — THE SATYR AND HIS FAMILY (17) 1
- 14 . 1099 — YOUNG WOMAN CONVERSING WITH A SATYR (21)
an early impression, and rare 1
- 1 . 1100 — A YOUNG MAN TIED TO A TREE (28)
first state, before the address, with margin 1

MORIN (JEAN).

- 8 . 1101 — THÉOPHILE BRACHET DE LA MILLETIÈRE, after Ph. de
 Champagne (*R. D.* 48)
 JEAN PIERRE CAMUS, Bishop of Bellay, after Ph. de Cham-
 pagne (49) 2
- 14 . 1102 — JEROME FRANCK, Painter, after Franck (52)
with broad margin
 PIERRE MAUGIS DES GRANGES, after Ph. de Champagne
 (67)
with margin 2
- 18 . 1103 — CARDINAL RICHELIEU, after Ph. de Champagne (72)
"belle pièce," with margin 1
- 12 . 1104 — JACQUES AUGUSTE DE THOU, after Ferdinand (79)
"belle pièce," with margin 1

496.16.6

SEVENTH DAY'S SALE.

MOYAERT (NICOLAS).

LOT

Mooney	1105	— James Naylor, the Quaker; on the left, the monogram <i>undescribed, first state, before much work, and before the letterpress on the back, with margin, extremely rare</i>	1	"	2	6
		<u>MULLER (JAN).</u>				
Do	1106	— NICOLAS GRUDIUS, Councillor of Charles V, and Poet (15) <i>proof before much extra work</i>	1	"	6	.
Do	1107	— HADRIAN MARIUS, Chancellor of Gelders, and Councillor of Charles V (16) <i>proof before much extra work</i>	1	"	7	.
Wocett	1108	— JOHANNES SECUNDUS, Jurist and Poet (17) <i>proof before much work, and with corrections by the master</i>	1	"	3	.
Wocett	1109	— JUDOCUS BUYCK, Printer and Burgomaster of Amsterdam (18) <i>with the rare addition of verse in letterpress, "Haec est camhisch"</i>	1	"	8	.
Do	1110	— Everard van Reid, Councillor of William the Taciturn (19) <i>with margin</i>	1	"	11	.
Mooney	1111	— BARTHOLOMAEUS SPRANGER, Painter (21) <i>first state before any address</i>	1	"	3	.
Do	1112	— John of Leyden, King of the Anabaptists, after Aldegrevier (24) <i>first state, with the artist's address</i>		/	6	.
		Bernard Knipperdolling, Duke of the Anabaptists, after Aldegrevier (25) <i>first state, with the artist's address</i>	2			

" 26	1113 — Theodore Coornhaert, Engraver, after C. Cornelisz (34)	1	Hawcutt
3 10	1114 — CHRISTIAN IV, KING OF DENMARK, after J. Isaak (56) <i>proof before the helmet and crown were finished, presque unique</i>	1	Clement
1 1	1115 — AMBROSIUS SPINOLA in an oval, supported by Mars and Pallas, the siege of Ostend beneath <i>undescribed and exceedingly rare</i>	1	Holloway

N. H. 1525.

" 9	1116 — THE PROPHET JEREMIAH being let down into an excavation (2) <i>according to Renvuvier this artist was the Dutch master N. Hoeningen whom Albert Durer presented with two books at Antwerp, early impression and very rare</i>	1	Do
" 26	1117 — THE MAN OF SORROW (3) <i>early impression, rare</i>	1	Hawcutt

NA. DAT. (THE MASTER OF THE MOUSE TRAP).

5 10	1118 — THE VIRGIN AND ST. ANN SEATED ON A THRONE (1) <i>very rare</i>	1	Clement
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NAIWIJNCX (HENDRICK).

3 15	1119 — THE FIRST SET OF LANDSCAPES (1—8) <i>first state, with broad margin</i>	8	Holloway
3 10	1120 — The Second set of Landscapes (9—16) <i>first states</i>	8	Clement
* * * " Les pièces font les délices de tous les connoisseurs, et on ne cessera jamais de les rechercher comme les ornemens d'une collection choisie."—Bartsch.			

NANTEUIL (ROBERT).

" 9	1121 — THE FOUR EVANGELISTS (R. D. 7) <i>first state, proof before the inscription on the banderolle, extremely rare</i>	1	Grundey
" 11	1122 — DREUX D'AUBRAY, Lieutenant civil au Châtelet de Paris (25)	1	Roseloy

uncdy	1123 — JEHANNOT DE BARTILLAT, Garde du Trésor (32) <i>first state, rare</i>	1	17.
Do	1124 — PHILIBERT-EMANUEL DE BEAUMANOIR, Eveque du Mans (35) <i>first state, very rare</i>	1	18.
ruvett	1125 — POMPONE DE BELLIEVRE, Premier Président au Parlement de Paris (37) <i>usually called "Le Pompone," chef-d'œuvre of the artist, second state, rare</i>	1	11.
ruvett	1126 — FRANÇOIS BLONDEAU, President de la Chambre des Comptes (40) DAVID BLONDEL, Ministre Protestant et Historien (41) <i>second state</i>	2	15.
ruvett	1127 — JACQUES-BENIGNE BOSSUET, Evêque de Condom, life-size (45) <i>first state, with broad margin, very rare</i>	1	14.
ruvett	1128 — LOUIS BOUCHERAT, Chancelier de France, life-size (46) <i>rare</i>	1	2.
ruvett	1129 — FRÉDÉRIC-MAURICE DE LA TOUR D'AUVERGNE, DUC DE BOUILLON (49) <i>fourth state, with fine margin, rare</i>	1	13.
Do	1130 — GODEFROI-MAURICE DE LA TOUR D'AUVERGNE, DUC DE BOUILLON (50) <i>fourth state (of seven) rare</i>	1	9.
ruvett	1131 — MARIE DE BRAGELOGNE, Veuve de Claude Le Bouthillier (57) <i>fourth state</i>	1	26.
ruvett	1132 — JACQUES MARQUIS DE CASTELNAU, Maréchal de France (58)	1	6.
ruvett	1133 — GUI CHAMILLARD, Maître des Requêtes (59) <i>fourth state</i> JEAN CHAPELAIN, Membre de l'Académie Française (60) <i>second state</i>	2	8.
ruvett	1134 — Christine Reine de Suède (67) <i>third state</i>	1	36.
ruvett	1135 — PIERRE DU CAMBOUT CARDINAL DE COISLIN (70) <i>first state, rare</i>	1	12.

14	1136 — JEAN-BAPTISTE COLBERT, Controleur-Général des Finances (71) <i>one of the chefs-d'œuvre; third state, before the inscription was altered, with broad margin, rare</i>	1
6	1137 — JACQUES-NICOLAS COLBERT, Archevêque de Rouen, life-size (78) <i>second state</i>	1
12	1138 — FRANÇOIS DE BONNE, MARÉCHAL DE CRÉQUI (81) <i>second state, with good margin, rare</i> *** The first state is unique.	1
46	1139 — JEAN DORIEU, Président de la cour des Aides (84) <i>with good margin</i>	1
8	1140 — JEAN-LOUIS-CHARLES D'ORLEANS-LONGUEVILLE, COMTE DE DUNOIS (86)	1
15	1141 — HENRI-JULES DE BOURBON, DUC D'ENGHIEN (90)	1
22	1142 — JOHN EVELYN, Ecrivain Anglais et Savant Antiquaire (93) <i>fourth state, rare</i>	1
18	1143 — BASILE FOUQUET, Chancelier des Ordres du Roi (97) <i>first state, undescribed, rare</i>	1
46	1144 — JEAN BAPTISTE BUDES, COMTE DE GUEBRIANT, Maréchal de France (104) <i>first state, with broad margin, rare</i>	1
8	1145 — FRANÇOIS GUENAUT, Médecin de la Reine (105)	1
15	1146 — CLAUDE JOLY, ÉVÊQUE D'AGEN (113) <i>first state</i>	1
10	1147 — CHARLES DE LA PORTE, DUC DE LA MEILLERAYE, Maréchal de France (118) <i>with fine margin</i>	1
9	1148 — GUILLAUME DE LAMOIGNON, Premier Président du Parlement de Paris (120)	1
6	1149 — MICHEL LE MASLE, Prieur des Roches, Chanoine de l'Église de Paris (126) <i>first state</i>	1
7	1150 — MICHEL LE TELLIER, Ministre d'État (130)	1

Nosed

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Wednesday	1151 — CHARLES-MAURICE LE TELLIER, Archevêque de Rheims (139) <i>third state, with good margin, very rare</i>	1	.	9	.
Monday	1152 — THE SAME PERSON, life-size (141) <i>first state, rare</i>	1	/	5	.
Wednesday	1153 — FRANÇOIS DE LA MOTHE LE VAYER, Conseiller d'État (143)	1	.	6	.
Wednesday	1154 — DOMINIQUE DE LIGNY, Evêque de Meaux (144) <i>with good margin</i>	1	.	6	.
Thursday	1155 — JEAN LORET, Poète (150) <i>third state, with full margin</i>	1	.	8	.
Wednesday	1156 — FRANÇOIS LOTIN DE CHARNY, Président au Parlement de Paris (151) <i>third state, before the three accents, rare</i>	1	.	26	.
Do	1157 — LOUIS XIV, life-size (162) <i>tenth state, before the dedication was effaced</i>	1	/	2	.
Monday	1158 — LOUISE MARIE DE GONZAGUE REINE DE POLOGNE (164) <i>second state, with broad margin</i>	1	.	10	.
Thursday	1159 — FRANÇOIS MALLIER DU HOUSSAY, Evêque de Troyes (167) <i>second state</i>	1	.	46	.
Monday	1160 — MARIE JEANNE BAPTISTE DE SAVOIE, DUCHESSE DE SAVOIE (169) <i>first state, with full margin, rare</i>	1	/	.	.
Wednesday	1161 — JULES MAZARIN, CARDINAL, MINISTRE D'ÉTAT (178)	1	/	.	.
Wednesday	1162 — THE SAME PERSON (183) <i>first state, very rare</i>	1	2	9	.
Wednesday	1163 — THE SAME PERSON (186) <i>second state</i>	1	.	19	.
Thursday	1164 — EDOUARD MOLÉ, Président au Parlement de Paris (193) <i>with full margin</i>	1	.	26	.
Monday	1165 — JEAN DE MONTPEZAT DE CARBON, Archevêque de Bourges (196) <i>first state, very rare</i>	1	/	1	.
Do	1166 — HENRI DE LORRAINE, MARQUIS DE MOUY (197) <i>first state, before the inscription, with margin, very rare</i>	1	.	15	.

14	1167	HENRI DE SAVOIE, DUC DE NEMOURS (198) <i>first state, with margin, very rare</i>	1	Grundy
8	1168	FRANÇOIS DE NESMOND, Evêque de Bayeux (202) <i>second state, before the date was altered, rare</i>	1	Noseck
10	1169	FERDINAND DE NEUFVILLE, Evêque de Chartres (204) <i>first state, extremely rare</i>	1	Hauwatt
7	1170	HARDOUIN DE PÉRÉFIXE DE BEAUMONT, Archevêque de Paris (213) <i>with broad margin</i>	1	Do
13	1171	THE SAME PERSON, life-size (214) <i>first state, with margin, very rare</i>	1	Noseck
12	1172	PIERRE PONCET, Maître des Requêtes (215) <i>first state, with margin, very rare</i>	1	Grundy
16	1173	CLAUDE REGNAULDIN, Procureur Général au Grand Conseil (216) <i>first state, with the accessory plate, with margin, extremely rare</i>	1	Do
526	1174	JEAN-FRANÇOIS PAUL DE GONDI, Cardinal de Retz (217) <i>first state, before the plate was cut; a print of the greatest beauty and rarity</i>	1	Clemen
18	1175	JEAN FRANÇOIS SARRASIN, Homme de Lettres (220) <i>third state, with margin</i> GEORGE DE SCUDERI, Membre de l'Académie Française (221) <i>first state, rare</i>	2	Hauwatt
36	1176	PIERRE SEGUIER DE SAINT BRISSON, Prévôt de Paris (224)	1	Do
18	1177	FRANÇOIS SERVIEN, Evêque de Bayeux (225) <i>first state, before the inscription, very rare</i>	1	Grundy
14	1178	JEAN BAPTISTE VAN STEENBERGHEN, Conseiller du Roi (226) <i>one of the chefs-d'œuvre; first state, of extreme rarity</i>	1	Clemen
16	1179	LOUIS FRANÇOIS DE SUZE, Evêque de Viviers (227) <i>first state, with fine margin, rare</i>	1	Grundy
1	1180	DENIS TALON, Président du Parlement de Paris, life-size (229) <i>first state, rare</i>	1	Do

manuscript	1181 — CLAUDE THEVENIN, Chanoine de l'Eglise de Paris (230) <i>with margin</i>	1	" 6 .
manuscript	1182 — HENRI DE LA TOUR D'Auvergne, VICOMTE DE TURENNE, Maréchal de France (232) <i>third state, rare</i>	1	/ / .
D	1183 — FRANCOIS-MICHEL LE TELLIER, MARQUIS DE LOUVOIS, Ministre d'Etat (App. 6) <i>second state, very rare</i>	1	/ / .
	<u>NEYTS (GILLES).</u>		
Followway	1184 — THE VILLAGE ON THE BANKS OF A RIVER (2) <i>rare</i> THE YOUNG TOBIT CONDUCTED BY THE ANGEL (4) <i>second state, rare</i>	2	3 5 .
D	1185 — THE LITTLE BRIDGE (5) <i>second state, with margin, rare</i> THE MULETEER (7) <i>second state, rare</i>	2	3 5 .
D	1186 — THE MAN WITH THE DOG (8) <i>first state, very rare</i>	1	2 18 .
	<u>NICOLETTO (DA MODENA).</u>		
Temple	1187 — THE PUNISHMENT OF THE WICKED TONGUE (37) <i>very early impression, of the greatest rarity</i>	1	4 6 .
Engraving	1188 — THE RAPE OF EUROPA (51) <i>early impressions, very rare</i>	1	5 10 .
	<u>NIELLO PLATE.</u>		
D	1189 — THE ADORATION OF THE MAGI. Engraved on silver, and the lines filled out. The composition is exactly similar to that figured by Cicognara (101), and described by Passavant (474), with a few differences in minor details: there are no camels to be seen on the heights in the distance; the inscription on the band the angels are holding is only "GLORIA IN EXCELSIS," &c. We cannot trace any impression from it. <i>Height 96 mm., breadth 66 mm.</i>	1	10 10 .

NIELLO (IMPRESSIONS FROM WORKS IN).

- | | | | |
|------|---|--|---|
| / | " | 1190 — THE NATIVITY (<i>Pass.</i> 457) | |
| | | <i>"Beau travail de la haute Italie dans le XV^e Siècle;"</i> | |
| | | <i>a second impression is preserved in the Royal Cabinet at Dresden</i> | 1 |
| , 10 | , | 1191 — THE CRUCIFIXION (484) | |
| | | <i>"Belle épreuve d'un niello exécuté dans la haute Italie;"</i> | |
| | | <i>a second impression is in the Duval Collection at Coburg</i> | 1 |
| / 6 | , | 1192 — CONVERSION OF ST. PAUL (503) | |
| | | <i>"Beau travail moderne"</i> | 1 |
| / / | , | 1193 — HEAD OF CHRIST, in a circle (509) | |
| | | <i>Count Cicognara eulogizes this as an undoubted production of the school of Raffuelle, and as being executed with the highest degree of grace and feeling (Cab. Cicognara, 32)</i> | |
| | | Head of the Virgin (525) | |
| | | <i>companion piece of the above (Cab. Cicognara, 31)</i> | 2 |
| 2 5 | , | 1194 — THE VIRGIN SEATED ON A THRONE, SURROUNDED BY SIX SAINTS (542) | 1 |
| , 13 | , | 1195 — LEONARDO LOREDANO, Doge of Venice (726), circle | 1 |
| 2 | , | 1196 — ORNAMENTAL KNIFE-HANDLE, with the letters C.M.D.E. (Cosimus Medicis Dux Etruriæ) (786) | |
| | | <i>Cicognara believes this to have been executed about 1560</i> | 1 |

THE FOLLOWING ARE UNDESCRIBED.

- | | | | |
|------|--|---|---|
| , 26 | | 1197 — The Nativity. The Virgin and St. Joseph kneeling on the left before the stable; on the right five shepherds, also on their knees. Between the two groups, the infant Saviour is lying on a cloth. In the clouds the Almighty and two angels. Height 33 mm., breadth 22 mm. | 1 |
|------|--|---|---|

Clement

Do

Holloway

Clement

Holloway

Noseday

Holloway

Noseday

redap	1198 — The Passion of Christ. Four compartments: The Kiss of Judas, The Scourging, Crucifixion, and Resurrection. Height 18 mm., breadth 97 mm.	1	6	.
white	1199 — Bust of St. Peter, turned to the left; oval. Height 43 mm., breadth 30 mm. Bust of St. Paul, turned to the right; oval. Same dimensions	2	7	.
ment	1200 — FOUR DESIGNS OF TROPHIES, of a truncated pyramidal form. Each plate, height 28 mm., breadth at top 19 mm., at bottom 9 mm.:— Shield with the face of Attila, helmet, quiver, &c. Shield and quiver crosswise, helmet, and another shield Shield with face of Medusa, helmet, and quiver Shield with a lily, quiver and helmet FOUR SIMILAR DESIGNS; height of each 29 mm., breadth at top 9 mm., at bottom 4 mm. They appear to be the complements of the other four, and to form, with them, the ornamentation of a sheath: A Helmet at the top of a sword and shield A Helmet above a shield A Shield with the face of Medusa, and weapons. A Shield with the face of Attila, a halberd, and a sword <i>beautiful designs, in the style of the early part of the XVI Century</i>	8	/	/
redap	1201 — KNIFE SHEATH, with musical instruments, shield with the profile of Attila, helmet, and another shield crossed with a quiver. H. 80 mm., Br. at top 12 mm., do. at bottom 17 mm.	1	/	/3
Do	1202 — LISTEL OF ORNAMENT, in form of a chandelier, with a cherub's head at the top. H. 78 mm. Br. 9 mm.	1	/	/
olloway	1203 — LISTEL OF ORNAMENT, with a vase. H. 47 mm. Br. 5 mm.	1	/	/

OSTADE (ADRIAN VAN).

7	1204 — PORTRAIT OF THE MASTER, etched by B. C. Coclers (Faucheux, p. 2) <i>first proof before any letters, presque unique</i> Peasant with the black cap (1) <i>first state, the pure etching, and before the plate was cleaned, with margin, very rare</i> Woman laughing (2) <i>first state, the pure etching, and before the plate was cleaned, with margin, very rare</i>	3	Clem
5	1205 — Peasant with a pointed cap (3) <i>intermediate state between the third and fourth, before the roulette work</i> LAUGHING PEASANT (4) <i>first state, with the dark back ground, and before the fine lines on the lower lip, very rare</i>	2	D.
23	1206 — THE SMOKER AT HIS WINDOW (10) <i>first state, before the slight cross hatchings on the cloak, very rare</i>	1	D.
4	1207 — Man and Woman conversing (12) <i>third state, before the marginal line was strengthened, and with the stain on the back of the woman</i> THE SMOKERS (13) <i>second state, before the marginal line, very rare</i>	2	D.
12	1208 — THE DOLL ENTREATED (16) <i>second state, before the additional work on the left, with margin, rare</i>	1	D.
/ /	1209 — THE GAMBLER'S QUARREL (18) <i>second state, before the strengthening of the shadows, rare</i>	1	D.
/ /	1210 — The Singers at the Window (19) <i>third state, before the dry point work, rare</i>	1	D.

Engraving	1211 — Beggar with a round back (20) <i>second state, before the aqua fortis stain was effaced</i>		3	6
	Beggar with his hands behind him (21) <i>second state, before the dry point work</i>			
	Beggar in a cloak (22) <i>second state, before the dry point work</i>	3		
Engraving	1212 — THE BARN (23) <i>second state, before the border line was strengthened, and before the cross lines on the beam, very rare</i>	1	3	16
Engraving	1213 — MAN AND WOMAN WALKING (24) <i>first state, the pure etching, before the border line, very rare</i>	1	11	
Engraving	1214 — THE SMOKER AND THE DRINKER (24A) <i>first state, pure etching, with slight marginal line, extremely rare</i>	1	11	
Engraving	1215 — THE FISHERS ON THE BRIDGE (26) <i>first state, undescribed, pure etching, with slight marginal line, before the cross lines on the cottage to the left, before the work on the tree, &c.; of excessive rarity</i>	1	18	
Engraving	1216 — The Cobbler (27) <i>third state, before the vine leaves were extended, &c. rare</i>	1	12	
Engraving	1217 — WOMAN SPINNING (31) <i>first state, with slight marginal line, before the fine lines on the body of the pig, &c.; exceedingly rare</i>	1	2	12
Engraving	1218 — The Male Nurse (32) <i>second state, before the retouch</i> Grace before Dinner (34) <i>second state, before the stains near the head of the man were burnished, with margin, rare</i>	2	1	7
Engraving	1219 — "L'ÉPOUILLEUSE" (36) <i>very rare, with margin</i>	1	4	6
Engraving	1220 — THE KNIFE GRINDER (36) <i>first state, with slight border line, before much extra work, extremely rare</i>	1	1	5

8	1221 — MAN AND WOMAN CONVERSING (37) <i>second state, with fine marginal line, before the outline of the coat was finished, and before the beam and rod of the well were connected, &c.; very rare</i>	1	Clement
5	1222 — The Wandering Musicians (38) <i>second state, before extra work in the right hand top corner, rare</i> Two Old Women conversing (40) <i>second state, before the other half of the middle roof on the left was worked over, rare</i>	2	D.
2	1223 — THE PIG KILLER (41) <i>first state, pure etching, before the marginal line, before the sky was darkened, &c., with good margin, extremely rare</i>	1	D.
3	1224 — THE CHARLATAN (43) <i>first state, the pure etching, before the marginal line, and before the group of children on the left, &c.; exceedingly rare</i>	1	D.
1/10	1225 — THE HUMPBACK VIOLIN-PLAYER (44) <i>first state, before the outline of the basket to the left, &c.; extremely rare</i>	1	D.
1/2	1226 — THE OLD VIOLINIST AND THE HURDY-GURDY PLAYER (45) <i>intermediate state between the second and third, before the vertical lines on the hat of the man standing, before the fore-ground was rebitten, &c.; very rare</i>	1	Hollow
1/6 10	1227 — THE FAMILY (46) <i>first state, pure etching, probably the finest impression in existence, and with fine margin; of extraordinary rarity</i>	1	Clement
1/6	1228 — The Village Festival (47) <i>second state, before the horizontal lines on the head of the pig, &c.; with fine margin, rare</i>	1	Thwait
1	1229 — THE DANCE IN THE CABARET (49) <i>third state, before the shadows were strengthened, and with a slight marginal line; with margin, extremely rare</i>	1	Clement
2/11	1230 — INTERIOR, WITH PEASANTS REGALING (50) <i>fourth state, before the oblique cross lines under the seat of the woman, before the fine dry point work, &c.; very rare</i>	1	Hollow

PASSE (CRISPIN DE).

Pollock 1231 — EFFIGIES REGUM AC PRINCIPUM, EORUM SCILICET, QUOR.
VIS AC POTENTIA IN RE NAUTICA SEU MARINA PRÆ
CÆTERIS SPECTABILIS EST. Quibus propter materiæ
affinitatem adiectæ sunt et imagines præstantissimorum
ac maxime illustrium heroum, quorum virtus ac solertia
in expeditionibus nauticis præcipue claruit. Summa
diligentia et artificio depictæ, et tabellis æneis incisæ a
Crispiano Passæo Zelando

Six leaves of explanatory letter-press, in Latin, dated
Cologne, 1598, and nineteen plates: Frontispiece—
Vessel in a storm—Javanese fast Sailing Vessel—Ger-
man Hohlkaden, or Merchant Ship—Turkish Galley—
Portraits of Pope Clement VIII—Philipp II, of Spain
—Henry IV, of France—Queen Elizabeth—Christian
IV, of Denmark—Sigismund III, of Poland—James
VI, of Scotland—Sultan Mahumet II—Pascal Cicogna,
Doge of Venice—Maurice of Nassau-Orange—Sir
Francis Drake—Thomas Cavendish—Andrea Doria—
Christoforo Colombo—Amerigo Vespucci—Ferdinand
Magelhaeno—Francesco Pizarro—René de Laudon-
nière

of the greatest rarity, and with broad margins

1

* * Of this most curious and interesting work, a few copies are
known to which a Map of the World is added. The
present one contains the plates in the earliest state, be-
fore the numbers, and, probably, before the addition of
the map.

Nose 1232 — Illustriss Carolus Princeps Walliæ
first state, before the address; very rare

1

Pollock 1233 — FREDERICK HENDRICK, PRINCE OF ORANGE, WITH HIS
FAMILY, standing on a terrace, with view of Hartogen-
busch in the distance
with broad margin, extremely rare

1

PASSE (SIMON DE).

1234 — FRANCIS BACON, Knight, Lorde highe Chancellour of England, &c.

very rare

1

1235 — Effigies eximij viri Dñi Didaci Salmienti de Acuna, Comitis DE GONDOMARE. Ad Serenissimum Jacobum Magnæ Britanniae Regem, &c., Legati

proof before Jenner's address, with broad margin, extremely rare

1

1236 — THE RIGHT HONOURABLE JAMES LORD HAY, Baron of Saley, Mr. of his Ma^{ties} great Wardrop

with broad margin, very rare

1

1237 — THE RIGHT HONOURABLE S^r. HENRY HOBART, Knight and Baronet, Lord Chiefe Justice of his Ma^{ties} Court of Commō Pleas

with broad margin, very rare

1

PASSE (WILLIAM DE)

1238 — The Generous and most Noble Henry Rich, Knight, Capitaine of the Guarde to his Royall Maijestie, in a figured oval

Are to be sould by Thomas Ienner, in Cornhill; very rare

1

1239 — CHRISTIAN THE IVTH, BY YE GRACE OF GOD, KING OF DENMARK, in his robes, standing on a terrace, with his son Frederich Christian; English verse at bottom

"Hymaen hath made thee brother of two Kings—Brittaines and Sweths," &c. Are to be solde by Thomas Ienner; with fine margin, exceedingly rare

1

PENCZ (GEORGE).

1240 — Abraham preparing to sacrifice Isaac (5)
THE JUDGMENT OF SOLOMON (23)

2

1241 — SAMSON AND DALILAH (28)
The Woman taken in Adultery (55)

2

1242 — Medea and Jason (71)
DEATH OF LUCRETIA (79)

1243 — SOPHONISBA DRINKING THE POISON SENT BY HER HUSBAND (82)

1

Clement	1244 — THE SIEGE OF CARTHAGE, after Giulio Romano (86) <i>chef-d'œuvre of the master, an early impression of the first state, before the address; very rare</i>	1	8	.
Garnier	1245 — Thetis recommending to Chiron the education of Achilles (90) THE TRIUMPH OF BACCHUS (92)	2	18	.
	<u>POLLAJUOLO (ANTONIO DEL).</u>			
Fawcett	1246 — THE GLADIATORS (2) <i>chef-d'œuvre of the artist, who was contemporary with Baccio Baldini; of the highest rarity</i>	1	10	10
	<u>PLACE (FRANCIS).</u>			
Holloway	1247 — Views of Italian Sea Ports <i>the set complete; first states, before the numbers and addresses on 1, 3, 5 and 6, and before the scratches on the sky, with full margin; rare</i>	6	5	.
	<u>POELENBURGH (CORNELIUS).</u>			
Ryanc	1248 — A GROUP OF ANGELS (Nagler 4) <i>with fine margin, rare</i>	1	26	.
	<u>PONTIUS (PAUL).</u>			
Clement	1249 — JAN DE HEEM, Painter, after J. Livens <i>first state, with Van den Enden's address; with full margin</i>	1	3	.
Holloway	1250 — LEOPOLD WILHELM, ARCHDUKE OF AUSTRIA, Governor of the Netherlands, in an oval, surrounded by trophies <i>proof before letters; extremely rare</i>	1	11	.
Clement	1251 — RAFFAELLO D'URBINO, se ipse pinxit <i>first state, before Meyssens' address, with full margin; rare</i> Jacobus Roelans, turned to the left	2	8	.
Wesley	1252 — JACOBUS ROELANS, turned to the right, after Willeborts <i>proof before letters, very rare</i> Daniel Segers, Jesuit, Painter, after J. Livens <i>first state, with Van den Enden's address, and before the fault in "Orbae" was corrected</i>	2	14	.
Clement	1253 — ADOLFUS VORSTIUS, Medicinæ et Botanices Professor, after G. Petri <i>first state, undescribed, before the fault in "Bankeining" was corrected; with margin; very rare</i>	1	7	.

PORPORATI (CARLO ANTONIO).

- | | | | | | |
|---|----|---|--|---|----------------|
| / | / | . | 1254 — TANCRED AND ERMINIA, after C. Vanloo
<i>proof before letters</i> | 1 | <i>Noeclay</i> |
| / | 7 | . | 1255 — ERMINIA VISITING THE HERDSMEN, after C. Vanloo
<i>proof before any letters, with only the engraver's name
scratched in</i> | 1 | <i>Do</i> |
| . | 10 | . | 1256 — THE BATH OF LEDA, after Correggio
<i>proof before letters</i> | 1 | <i>Permaun</i> |
| / | . | . | 1257 — "LE COUCHER," after J. Vanloo
<i>proof before any letters</i> | 1 | <i>Do</i> |

POTTER (PAUL).

- | | | | | | |
|---|----|---|---|---|-----------------|
| 5 | . | . | 1258 — THE FRIESLAND HORSE (9)
<i>very rare</i> | 1 | <i>Holloway</i> |
| 3 | 10 | . | 1259 — THE CART HORSES (12)
<i>very rare</i> | 1 | <i>Clement</i> |
| 2 | 1 | . | 1260 — THE COW HERD (14)
<i>early impression of the reduced plate, before the address,
with full margin; very rare</i> | 1 | <i>Do</i> |
| 3 | . | . | 1261 — THE PIPING SHEPHERD (15)
<i>second state, before the address of Clement de Jonghe was
effaced; very rare</i> | 1 | <i>Noeclay</i> |

QUEBORN (CRISPIN VAN).

- | | | | | | |
|---|---|---|--|---|-----------|
| . | 8 | . | 1262 — Elisbet D. G. Angliae Franciae et Hiberniae Regina | 1 | <i>Do</i> |
| / | 7 | . | 1263 — DE HOOGH GEBOREN PRINCESSE MARIA oudste dochter van
de Groot-machtigen Coninck van Groote Britaignie
<i>first state, with Kloeting's address, with margin; extremely
rare</i> | 1 | <i>Do</i> |

RABEL (JEAN).

- | | | | | | |
|---|---|---|--|---|-----------------|
| / | . | . | 1264 — Pierre Ramus, Mathematician (R. D. 73).
<i>rare</i> | | <i>Holloway</i> |
| | | | PHILIPPE STROZZI, Colonel-Général de l'Infanterie Fran-
çaise (75)
<i>with fine margin, rare</i> | 2 | |

RAIMONDI (MARC ANTONIO), VENEZIANO (AGOSTINO), RAVENNA (MARCO DA).		
Temple	1265 — THE MASSACRE OF THE INNOCENTS, "avec le chicot," after Raffaello, by Marc Antonio (18) <i>brilliant impression of this celebrated print</i>	52 . 1
	* * "Cette estampe, qui est un véritable chef-d'œuvre de l'art de la gravure, est une des plus belles que Marc-Antoine ait gravées. Les bonnes épreuves en sont extrêmement rares." Bartsch.	
Holby	1266 — THE MASSACRE OF THE INNOCENTS, "sans le chicot," after Raffaello, by Marc Antonio <i>very rare</i>	77 . 1
Garnier	1267 — JESUS CHRIST AT TABLE WITH SIMON THE PHARISEE, after Raffaello, by Marc Antonio (23) <i>first state, before the square flags on the floor, extremely rare</i>	215 . 1
Clement	1268 — THE LAST SUPPER, after Raffaello, by Marco da Ravenna (27)	. 6 . 1
Garnier	1269 — THE THREE MARIES LAMENTING OVER THE DEAD BODY OF CHRIST, after Raffaello, by Marc Antonio (37)	23 . 1
Nosedo	1270 — ELYMAS STRUCK BLIND, after Raffaello, by Agostino Veneziano (43) <i>first state, with the date 1516, very rare</i>	23 . 1
Garnier	1271 — "LA VIERGE AU POISSON," after Raffaello, by Marc Antonio (54) <i>first state</i>	216 . 1
Clement	1272 — The Four Evangelists, after Giulio Romano, by Agostino Veneziano (92-95) <i>the reverse copies, or, according to Heineken, repetitions by Agostino Veneziano himself</i>	. 5 . 4
Nosedo	1273 — THE FIVE SAINTS, after Raffaello, by Marc Antonio (113)	22 . 1
Holloway	1274 — DIDO, after Raffaello, by Marc Antonio (187) <i>very rare</i>	26 . 1
Clement	1275 — LUCRETIA, after Raffaello, by Marc Antonio (192) <i>"on admire avec raison cette estampe-ci comme un chef-d'œuvre. Elle est extrêmement rare."—Bartsch. First state, before the retouch</i>	16 . 1

19	1276	— AN EMPEROR MEETING A WARRIOR, after Raffaelle, conjointly by Marc Antonio and Agostino Veneziano (196)	1
526	1277	— CLEOPATRA LYING ON A BED, WITH AN ASP AROUND HER ARM, after Raffaelle, by Marc Antonio (200) <i>with margin of 12^{mm}. at the top ; excessively rare</i>	1
19	1278	— TRAJAN VANQUISHING THE DACIANS, by Marco da Ravenna (206)	1
7	1279	— ALEXANDER DEPOSITING THE BOOKS OF HOMER, after Raffaelle, by Marc Antonio (207) <i>"cette estampe est une des plus parfaites que Marc Antoine ait gravée d'après Raphael." A very early and pure impression, extremely rare</i>	1
16	1280	— THE RAPE OF HELEN, by Marco da Ravenna, after Raffaelle (210)	1
23	1281	— THE TRIUMPH OF TITUS, after Mantegna, by Marc Antonio (213) <i>"cette estampe est une des plus rares de Marc Antoine."—Bartsch. Very early impression</i>	1
25	1282	— THE BAS-RELIEF WITH THREE CUPIDS, by Marco da Ravenna (242) <i>the original sculpture, "The Throne of Neptune," from which this is a design, is at present in the Museum of the Louvre</i>	1
25	1283	— ORPHEUS CHARMING CERBERUS, by Agostino Veneziano (259) <i>very rare</i>	1
24	1284	— THE OLD AND THE YOUNG BACCHANTS, after Raffaelle or Giulio Romano, by Marc Antonio (294)	1
24	1285	— HERCULES AND ANTAEUS, after Raffaelle, by Marc Antonio (346) <i>"cette estampe est un des meilleurs ouvrages de Marc Antoine, tant du côté de la force du dessein que du celui de l'exécution de la gravure."—Bartsch. Early impression, with broad margin, exceedingly rare</i>	1
211	1286	— THE TRIUMPH OF GALATHEA, after Raffaelle, by Marc Antonio (350) <i>"une des plus belles et des plus rares de son œuvres."—Bartsch.</i>	1

Glenmu

Hollowa

Glenmu

Temple

Glenmu

Temple

Glenmu

Q.

Glenmu

Q.

Q.

Clement	1287 — THE "Quos Ego," Neptune appeasing the Tempest, excited by Aeolus against the Fleet of Aeneas, after Raffaele, by Marc Antonio (352)	2 2 . 1
Geminap	1288 — THE EMPEROR TRAJAN between the allegorical figures of Rome and Victory, after a drawing by Raffaele from the antique, by Marc Antonio (361)	2 7 . 1
Clement	1289 — "IL STREGOZZO." Four young men conducting a sorceress in triumph on the skeleton of a monstrous animal, after Raffaele, by Agostino Veneziano (426)	2 2 . 1
Do	1290 — HAIREDDIN BARBAROSSA, King of Tunis, and Admiral of the Turkish Fleet, by Agostino Veneziano (520)	1 6 . 1
Do	1291 — ST. CHRISTOPHER carrying the Infant Saviour across the Water, after Albert Durer, by Marc Antonio (641)	1 5 . 1
Geminap	1292 — CHRIST HEALING THE BLIND MAN, after Perin del Vaga, by an anonymous engraver of the school of Marc Antonio (XV, 16, 5)	2 . . 1
Clement	1293 — SCIPIO'S VICTORY OVER THE CARTHAGINIANS, after Raffaele, by Marco di Ravenna (xv, 31, 4)	1 9 . 1
	*** Bartsch places this print in the school of Marc Antonio, while Zanetti (Premier siècle de la Chalcographie) attributes it to Marco da Ravenna (604).	
Do	1294 — THE ASSAULT OF CARTHAGE, after Giulio Romano, by Marco da Ravenna (Zanetti, 603)	1 1 . 1
Do	REGNESSON (NICOLAS)	
	1295 — Anna Marie Louise of Orleans, Duchess of Montpensier	1 2 . 1
	<i>with margin</i>	

L 364.16.6

EIGHTH DAY'S SALE.

REMBRANDT VAN RHYN.

The numbers in parentheses refer to BARTSCH, and CHARLES BLANC's Catalogues
of the Works of REMBRANDT.

		LOT			
"	11	.	1296 — REMBRANDT WITH BUSHY HAIR (B. 1; C. B. 204)		
			<i>early impression, very rare</i>	1	Holloway
"	18	.	1297 — REMBRANDT WITH MOUSTACHES (2-206)		
			<i>very rare</i>	1	Clement
2	.	.	1298 — REMBRANDT WITH FRIZZLED HAIR (8-212)		
			<i>first state of the reduced plate, before the horizontal lines over the nose, very rare</i>	1	Holloway
"	10	.	1299 — REMBRANDT WITH AN AIR OF GRIMACE (10-214)		
			<i>first state of the reduced plate, before the two lines over the head were effaced, very rare</i>	1	Gibson
"	13	.	1300 — REMBRANDT WITH HIS MOUTH OPEN (13-219)		
			<i>first state of the reduced plate, before the strong work over the hair on the left; undescribed, and extremely rare</i>	1	Do
1	2	.	1301 — The same		
			<i>with the work above indicated</i>		Hawatt
			Rembrandt in a cloak (15-222)		
			<i>third state</i>	2	
"	15	.	1302 — REMBRANDT IN A ROUND FUR CAP (16-223)		
			<i>first state, with the white place on the left shoulder, very rare</i>	1	Holloway
"	7	.	1303 — Rembrandt with a scarf round his neck (17-229)		
			<i>third state</i>	1	Hawatt

Holloway	1304 — REMBRANDT HOLDING A SWORD (18-231) <i>first state, the plate measures 101 mm. in breadth (the sword has 99 mm); the work continued outside the border line; the outline of the cheek on the left side of an undulated form. Undescribed, with good margin, exceedingly rare</i>	1	/ 18 .
Gibbs	1305 — THE SAME <i>second state; the plate worked over generally; the left side of the face uniformly rounded, very rare</i>	1	/ 6 .
Wesley	1306 — REMBRANDT AND HIS WIFE (19-203) <i>early impression; the shadow under the hat full of burr</i>	1	/ 2 .
Holloway	1307 — REMBRANDT IN A CAP AND FEATHER (20-233) <i>first state, before additional work on the chin and beard</i>	1	2 . .
D.	1308 — REMBRANDT LEANING ON A STONE SILL (21-234) <i>second state, very rare</i>	1	6 6 .
Remout	1309 — REMBRANDT DRAWING (22-235) <i>finished state, full of burr</i> REMBRANDT IN AN OVAL (23-232) <i>third state, the angles effaced, with fine margin</i>	2	/ 5 .
Gibbs	1310 — REMBRANDT IN A FUR CAP AND WHITE DRESS (24-226) <i>first state of the reduced plate, before the work on the right temple, extremely rare</i>	1	. 17 .
Holloway	1311 — Rembrandt with curly hair (26-216) <i>first state, before the name</i>	1	. 14 .
Gibbs	1312 — Rembrandt in an overhanging cap (319-224) <i>fourth state, rare</i>	1	. 5 .
Holloway	1313 — REMBRANDT WITH HAGGARD EYES (320-217) <i>extremely rare</i>	1	. 16 .
Remout	1314 — ADAM AND EVE (28-1) <i>second state, before the reflected light on the leg of Eve was put down, with margin, rare</i>	1	/ 2 .
Holloway	1315 — ABRAHAM ENTERTAINING THE ANGELS (29-2) <i>an extraordinary impression, full of burr, on thick india paper, with margin, exceedingly rare</i>	1	4 " .

1	17	1316 — ABRAHAM DISOWNING HAGAR (30-3) <i>with burr, rare</i>	1	Mosca
"	11	1317 — Abraham speaking to Isaac (34-5) <i>first state, with margin</i>	1	Hawes
2	2	1318 — THE SACRIFICE OF ABRAHAM (35-6) <i>early impression, with burr</i>	1	Holloway
1	1	1319 — THE COMBAT OF DAVID AND GOLIAH (36 ² -8 ²) <i>second state, rare</i>	1	Do
1	3	1320 — THE VISION OF EZEKIEL (36 ⁴ -8 ³) <i>first state, very rare</i>	1	Gibbs
.	19	1321 — JOSEPH TELLING HIS DREAM (37-9) <i>second state, with burr</i>	1	Do
.	8	1322 — JACOB LAMENTING HIS SON JOSEPH (38-10) <i>early impression, with burr</i>	1	Mosca
.	16	1323 — JOSEPH AND POTIPHAR'S WIFE (39-11) <i>first state, before the perpendicular lines on the bedstead; undescribed, very rare</i>	1	Gibbs
6	10	1324 — THE TRIUMPH OF MORDECAI (40-12) <i>first state, before the work on Mordecai's beard, full of burr, with fine margin, very rare</i>	1	Holloway
1	1	1325 — DAVID ON HIS KNEES (41-13) <i>first state, before the light spaces on the left border were covered, with fine margin, very rare</i>	1	Do
2	2	1326 — TOBIT BLIND (42-15) <i>early impression, with burr, and before the plate was cleaned, rare</i>	1	Do
.	11	1327 — THE ANGEL ASCENDING FROM TOBIT AND HIS FAMILY (43-16) <i>first state, before the perpendicular lines on the sky, &c., rare</i>	1	Mosca
9	15	1328 — THE ANGEL APPEARING TO THE SHEPHERDS (44-17) <i>early impression in the finished state, with good margin; of great rarity</i>	1	Temple
1	.	1329 — THE NATIVITY, or ADORATION OF THE SHEPHERDS (45-18) <i>first state</i>	1	Holloway

Remont	1330 — THE ADORATION OF THE SHEPHERDS—A NIGHT PIECE (46-19) <i>first plate of Bartsch, before the planks were introduced over the head of the Virgin, on india paper, full of burr, very rare</i>	1	3	10	.
Followway	1331 — THE CIRCUMCISION (47-20) <i>first state</i>	1	1	1	.
Remont	1332 — THE CIRCUMCISION (48-21) <i>first state, rare</i>	1	1	1	.
Followway	1333 — THE PRESENTATION OF JESUS IN THE VAULTED TEMPLE (49-22) <i>second state, before the turban, and before the white spaces at top were covered with work</i>	1	3	3	.
Remont	1334 — THE PRESENTATION WITH THE ANGEL (51-24)	1	.	18	.
Moseley	1335 — THE FLIGHT INTO EGYPT (52-25) <i>first state, before the additional work on the tree, rare</i>	1	1	.	.
Followway	1336 — The Flight into Egypt—a night piece (53-26) <i>second state, before the left top corner was entirely obscured</i> The Flight into Egypt through the Water (55-28)	2	1	10	.
Fiffin	1337 — THE FLIGHT INTO EGYPT, WITH THE GREAT LANDSCAPE (56-29) <i>second state, before the additional effect caused by the introduction of the burnished lights, and before the verdigris stains. (The first state is unique). Early impression, full of burr, of extraordinary rarity</i>	1	15	.	.
Moseley	1338 — REPOSE IN EGYPT—a night piece (57-30) <i>early impression, with good margin</i>	1	.	10	.
Gibbs	1339 — REPOSE IN EGYPT, in outline (58-31) <i>very rare</i>	1	.	16	.
Followway	1340 — JESUS RETURNING FROM THE TEMPLE WITH HIS PARENTS (60-38) <i>early impression, full of burr, with margin; exceedingly rare</i>	1	5	15	.
W.	1341 — The Virgin seated on Clouds (61-32)	1	.	8	.
Moseley	1342 — HOLY FAMILY, JOSEPH READING (62-33) <i>rare</i>	1	.	16	.

14	1343 — JESUS DISPUTING WITH THE DOCTORS IN THE TEMPLE (65-36) <i>first state, with margin, rare</i> The same <i>second state</i>	2	Hollow
7	1344 — CHRIST PREACHING IN THE TEMPLE, called "The Little La Tombe." (67-39) <i>first state, full of burr, and with fine margin; very rare</i>	1	Do
12	1345 — THE TRIBUTE TO CÆSAR (68-42) <i>second state, with fine margin, rare</i>	1	Do
15	1346 — Jesus Christ driving the Money-changers out of the Temple (69-44) <i>first state, with margin</i>	1	Do
10	1347 — JESUS AND THE WOMAN OF SAMARIA AT THE WELL, the arched plate (70-45) <i>early impression in the finished state, full of burr, and on thick india paper; with margin</i>	1	Clear
3	1348 — JESUS AND THE WOMAN OF SAMARIA AT THE WELL, the upright plate (71-46) <i>a very early impression of the first state, with strong burr on the buildings in the distance, and on the heads of the Disciples; extremely rare</i>	1	Piggall
15	1349 — The Raising of Lazarus, the smaller plate (72-47)	1	Hollow
2	1350 — THE RAISING OF LAZARUS, the great plate (73-48) <i>eighth state (of eleven), before the two small figures on the right were shaded, with the burr, with fine margin; rare</i>	1	Gibb
70	1351 — CHRIST HEALING THE SICK, called "The Hundred Guilder Piece" (74-49) <i>very early impression, with the cross lines on the neck of the ass, before the form of the vault was altered, full of burr, even on the figures to the left; on thick india paper, exceedingly rare</i>	1	Hollow
1	1352 — THE SAME <i>curious impression, of Baillie's retouch, printed on satin, with broad margin; very rare</i>	1	Do
6	1353 — CHRIST IN THE GARDEN OF OLIVES (75-50) <i>very early impression, full of burr, yet clear; one of the finest known, very rare</i>	1	Fiffin

Collway	1354 — ECCE HOMO (77-52)	early impression in the third state, before the address, of a beautiful colour and with burr; very rare	1	25 10 .
Do	1355 — THE THREE CROSSES (78-53)	early impression in the third state, before the address, full of burr, with broad margin; very rare	1	7 10 .
Do	1356 — THE CRUCIFIXION, the oval plate (79-54)	first state, undescribed, before the fine work under the seat of the woman on the right, full of burr and with fine margin; very rare	1	4 15 .
Siggall	1357 — THE CRUCIFIXION (80-55)	first state, before the mezzotint background	1	1 10 .
otedy	1358 — THE DESCENT FROM THE CROSS (81-56)	with the address of Ulenburg	1	5 7 6
Gibb	1359 — THE DESCENT FROM THE CROSS, in outline (82-57)	rare, with burr	1	1 8 .
Collway	1360 — THE DESCENT FROM THE CROSS, a night piece (83-58)		1	2 10 .
Siggall	1361 — THE ENTOMBMENT, a night piece (86-61)	second state, before the horizontal lines on the right hand top corner, full of burr; on thick india paper, extremely rare	1	1 19 .
Do	1362 — OUR LORD AND THE DISCIPLES AT EMMAUS (87-63)	rich with burr, with margin	1	12 .
Do	1363 — CHRIST AND THE DISCIPLES AT EMMAUS, the small plate (88-62)	first state, before the additional work on the leg of the table; rare	1	6 .
awate	1364 — THE GOOD SAMARITAN (90-41)		1	4 1 .
Collway	1365 — THE RETURN OF THE PRODIGAL (91-43)		1	2 16 .
Gibb	1366 — THE BEHEADING OF ST. JOHN THE BAPTIST (92-40)	first state, before the lances of the soldiers were made distinct, &c. One of the finest impressions existing, full of burr; exceedingly rare	1	1 13 .
Do	1367 — ST. JOHN THE BAPTIST BEHEADED (93)	intermediate state, before the steps were suppressed, but the opening on the right worked over; undescribed, and excessively rare	1	4 6

1	14	1368 — ST. PETER AND ST. JOHN AT THE BEAUTIFUL GATE OF THE TEMPLE (94-66) <i>second state, before the strong shadow on the right, rich with burr, with margin; rare</i>	1	Hawes
1	10	1369 — ST. PETER, slight etching (96-67) <i>with margin, very rare</i>	1	Holloway
.	4 6	1370 — THE STONING OF ST. STEPHEN (97-68) <i>first state, rare</i>	1	Riggall
"	18	1371 — THE BAPTISM OF THE EUNUCH (98-69) <i>first state</i>	1	Holloway
4	4	1372 — THE DEATH OF THE VIRGIN (99-70) <i>second state, before the strong work, early impression, with burr, and margin; very rare</i>	1	D.
.	18	1373 — ST. JEROME, READING, IN A LANDSCAPE (100-71) <i>very rare</i>	1	Hawes
.	18	1374 — ST. JEROME KNEELING, the arched print (101-72) <i>first state, before the arched line was strengthened, &c.; extremely rare</i>	1	Holloway
.	6	1375 — St. Jerome kneeling (102-73)	1	Gibbs
7	15	1376 — ST. JEROME SITTING BEFORE THE TRUNK OF AN OLD TREE (103-74) <i>second state, with much burr, and margin; very rare</i>	1	Holloway
5	12 6	1377 — ST. JEROME, IN ALBERT DUREE'S STYLE (104-75) <i>with burr and margin; very rare</i>	1	Plummer
.	15	1378 — ST. JEROME IN A ROOM, in Rembrandt's dark manner (105-76) <i>second state, before the curtains were worked over</i>	1	Holloway
29	.	1379 — ST. FRANCIS PRAYING (107-78) <i>second state, full of burr, one of the finest in existence, with margin; exceedingly rare</i>	1	Temple
		*** The unique impression of the first state is in the British Museum.		
1	15	1380 — YOUTH SURPRISED BY DEATH (109-79) <i>with margin, rare</i>	1	Hawes

unicap	1381 — ADVERSE FORTUNE (111-81) <i>second state, before the letterpress ; rare</i>		2	10	.
	Medea, or the Marriage of Jason and Creusa (112-82) <i>third state, before the plate was cut, with margin</i>		2		
Do	1382 — THE STAR OF THE KINGS (113-85) <i>early impression, full of burr</i>		1	" 7	.
Followay	1383 — THE GREAT LION HUNT (114-86) <i>early impression, with burr, with margin ; very rare</i>		1	2 2	.
unicap	1384 — THE HUNT OF THE LION AND LIONESS (115-87) <i>with burr and with margin ; rare</i>		1	" 18	.
ibb	1385 — LION HUNT, IN THE MANNER OF RUBENS (116-88) <i>early impression, before the plate was cleaned, with margin ; rare</i>		1	/ 1	.
Do	1386 — The Battle Piece (117-89) <i>second state, before the plate was cleaned</i>		1	" 12	.
Do	1387 — THREE ORIENTAL FIGURES, or Jacob and Laban (118-7)		1	" 14	.
Followay	1388 — THE TRAVELLING MUSICIANS (119-90) <i>first state, before the work on the breast of the infant</i>		1	/ 11	.
ibb	1389 — The Rat Catcher (121-95) <i>rare</i>		1	" 16	.
unicap	1390 — The Goldsmith (123-94) <i>with margin</i>		1	" 8	.
Followay	1391 — The Pancake Woman (124-93) <i>second state, before the vertical lines on the bag of the woman</i>		1	/ 1	.
Do	1392 — THE SPORT OF KOLF (125-97) <i>first state, undescribed, before the diagonal cross lines from right to left above the hat of the man sitting, and before the fine work over the shadows on the right ; with margin ; extremely rare</i>		1	4 10	.
ibb	1393 — The same <i>first described state, before the verdigris stains, and before the work was continued to the top of the plate ; rare</i>		1	" 16	.
unicap	1394 — THE JEWS' SYNAGOGUE (126-98) <i>second state, before the fine dry point work, with burr and margin ; very rare</i>		1	3 1	.

1	5	1395 — Young Woman having her nails cut (127) <i>rare</i> The Schoolmaster (128-99)	2	Gane
.	19	1396 — THE MOUNTEBANK (129-92) <i>rare</i>	1	Hollow
.	15	1397 — THE PEASANT AND HIS FAMILY (131-120) <i>before the scratch on the right was effaced, with margin;</i> <i>rare</i>	1	Do
.	17	1398 — A Jew with a high cap (133-101) A Peasant with his hands on his back (135-103) <i>with broad margin</i>	2	Gibbs
.	10	1399 — The Card Player (136-104) <i>first state, rare</i> The same <i>third state, with margin</i>	2	Do
2	4	1400 — BLIND MAN PLAYING ON THE VIOLIN (138-91) <i>with burr, and with margin; rare</i>	1	Hollow
.	8	1401 — A MAN ON HORSEBACK (139-106) <i>first state, before the plate was squared; very rare</i>	1	Do
.	8	1402 — A POLANDER (140-107) <i>very rare</i>	1	Gibbs
1	2	1403 — An Old Man seen from behind (143-109) Peasants travelling (144-110) <i>rare; with margin</i>	2	Hollow
1	17	1404 — A PHILOSOPHER MEDITATING (147-111) <i>first state, before the line in the right-hand top corner was effaced; with margin, very rare</i> A MAN MEDITATING; effect of Candlelight (148-112) <i>second state, before the strong work over the curtain and the background; rare</i>	2	Do
1	.	1405 — OLD MAN WITHOUT A BEARD (150-114) <i>with margin, rare</i>	1	Do
5	5	1406 — THE HOG (157-350) <i>first state, before the plate was squared, with margin, rare</i>	1	Do

Holloway	1407 — THE GREAT BEGGAR STANDING (162-125) <i>first state, before the straightening of the plate</i>	1	/	11	.
Do	1408 — A BEGGAR STANDING, SEEN IN PROFILE (163-126) <i>rare</i>		/	2	.
	Two Beggars, a Man and Woman conversing (164-128)	2			
Do	1409 — TWO BEGGARS, A MAN AND WOMAN COMING FROM BEHIND A HILLOCK (165-129) <i>third state, before the outline of the hillock was changed, with burr, rare</i>	1	/	6	.
Gibbs	1410 — The same <i>fifth state, the form of the hillock altered, with good margin</i> Woman with a calabash (168-132)	2	.	13	.
Fewett	1411 — RAGGED PEASANT WITH HIS HANDS BEHIND HIM (172-137) <i>intermediate state, the plate reduced, but before any additional work, rare</i>	1	.	19	.
Do	1412 — BEGGAR WARMING HIS HANDS (173-135) <i>first state, before the strong shadow under the basket, the plate irregular, &c. undescribed and rare</i>	1	.	13	.
Do	1413 — A BEGGAR AND HIS COMPANION (177-140) (178-141)	2	.	19	.
Holloway	1414 — A BEGGAR WITH A WOODEN LEG (179-142) <i>first state, with the white nose, and before the plate was reduced, rare</i>	1	.	14	.
Gibbs	1415 — THE OLD MAN ASLEEP (189-154) <i>with burr, very rare</i>	1	/	13	.
Holloway	1416 — A Painter drawing from a model (192-157) <i>early impression, with burr</i>	1	2	6	.
Do	1417 — ACADEMICAL FIGURES OF TWO MEN (191) <i>first state, before the white spaces on the men were worked over and the additional effect given, with margin</i>	1	/	15	.
Do	1418 — The Bathers (195-117) <i>first state, before the aqua fortis stain in the sky, &c., rare</i>	1	"	8	.
Jeffins	1419 — WOMAN SITTING BEFORE A STOVE (197-161) <i>third state of six before the key on the stove pipe, on india paper, very rare</i> A WOMAN WITH HER FEET IN THE WATER, after bathing (200-164) <i>early impression with burr, on thick india paper, with margin</i>	2	5	.	.

1	13	1420 — VENUS BATHING (201-165) "Tres difficile à trouver beau d'épreuve," early impression, with margin	1	Clement
.	12	1421 — DANAE AND JUPITER (204-168) second state, before the drapery was continued, rare	1	Gibbs
2	18	1422 — VIEW OF OMVAL, NEAR AMSTERDAM (209-312) "Morceau toujours faible d'épreuve," early impression, with the background still dirty, and with burr on the name, with good margin, very rare	1	Nozella
7	"	1423 — VIEW OF AMSTERDAM (210-313)	1	Holloway
4	10	1424 — "LE CHASSEUR" (211-314) first state of Bartsch	1	Clement
14	.	1425 — THE THREE COTTAGES (217-318) fourth state, full of burr, very rare	1	Templey
4	.	1426 — LANDSCAPE WITH A SQUARE TOWER (218-319) rare	1	Holloway
6	10	1427 — LANDSCAPE WITH A MAN DRAWING (219-320) early impression, rare	1	Do
1	10	1428 — THE SHEPHERD AND HIS FAMILY (220-321) early impression, with burr, very rare	1	Do
2	10	1429 — LANDSCAPE WITH A TOWER (223-324) second state, rare	1	Do
4	.	1430 — ARCHED LANDSCAPE WITH A FLOCK OF SHEEP (224-325) third state, with burr, rare	1	Do
5	5	1431 — LANDSCAPE WITH A MILL SAIL (226-326) early impression, very rare	1	Do
6	.	1432 — ARCHED LANDSCAPE WITH AN OBELISK (227-328) second state, full of burr, rare	1	Do
10	10	1433 — A VILLAGE WITH A CANAL AND A VESSEL UNDER SAIL (228-329) early impression, with dirty background and with burr	1	Do
1	4	1434 — A GROTTO WITH A BROOK (231-331) third state, with burr	1	Do
5	12	1435 — LANDSCAPE WITH A COTTAGE AND WHITE PALES (232-332) third state, rich with burr, rare	1	Do

More clay	1436 — REMBRANDT'S MILL (233-333) <i>early impression, the background very dirty</i>	1	4 10 .
Klement	1437 — THE GOLDWEIGHER'S FIELD (234-334) <i>with burr and good margin, very rare</i>	1	6 . .
Followway	1438 — A CANAL AND SWANS (235-335) <i>early impression, with burr and good margin</i>	1	3 . .
Gibbs	1439 — LANDSCAPE WITH A LARGE BOAT (236-336) <i>rich with burr, rare</i>	1	3 10 .
Followway	1440 — LANDSCAPE WITH A COW DRINKING (237-337) <i>first state, with burr</i>	1	1 10 .
Gibbs	1441 — The same <i>second state, with burr and good margin</i>	1	1 14 .
Lawrence	1442 — A MAN IN AN ARBOUR (257-262) <i>early impression, rare</i>	1	. 17 .
Do	1443 — AN OLD MAN LIFTING HIS HAND TO HIS CAP (259-268) <i>first state before the perpendicular lines on the cap were worked over; the last one to the left is only 2 mm. long and curved. The pupil of the eye under the hand is not yet distinctly formed; undescribed, rich with burr and with fine margin, excessively rare</i>	1	3 . .
Gibbs	1444 — THE SAME <i>early impression of the second state; the outside line of the bonnet is straight, and is 3 mm. in length; the pupil well formed, and the indication of the drapery still perfectly visible, undescribed</i>	1	. 15 .
Followway	1445 — BUST OF AN OLD MAN WITH A LONG BEARD (260-281) <i>first state, before the plate was reduced in size, with burr and margin, exceedingly rare</i>	1	2 4 .
Do	1446 — A MAN WITH A CRUCIFIX AND CHAIN (261-257) <i>second state, before the background was finished, full of burr, rare</i>	1	2 15 .
Lawrence	1447 — THE SAME <i>impression of the finished state, with much burr; on india paper, with fine margin</i>	1	1 11 .

"	17	1448 — OLD MAN WITH A LARGE WHITE BEARD AND A FUR CAP (262-270) <i>first state, undescribed; the plate measures 3 mm. more in breadth than indicated by Bartsch and Blanc (131 instead of 128), whether there exists a difference in height it is impossible to say, as the present impression is a little cut at top; presque unique</i>	1	Holloway
"	16	1449 — MAN WITH A SHORT BEARD AND A ROUND FUR CAP (263-267) <i>third state, without the hand, with burr and margin</i>	1	Do
/	/	1450 — JAN ANTONIDES VAN DER LINDEN (264-181) <i>fifth state (of seven) before the background was worked over, on india paper, with fine margin</i>	1	Tiffin
2	.	1451 — OLD MAN WITH A FUR CAP DIVIDED IN THE MIDDLE (265-271) <i>first state, before the dry point line forming the mouth, and before the additional effect was given, full of burr, and with margin, very rare</i>	1	Holloway
.	17	1452 — THE SAME <i>second state, the plate finished, with much burr, and with margin</i>	1	Gibbs
/	2	1453 — JANUS SILVIUS (266-186) <i>first state, before the shadows were strengthened, particularly recognisable by the absence of the fine dry point lines on the left side, horizontally between the nose and mouth, and vertically on the shaded part of the frill, undescribed and very rare</i>	1	Riggall
3	10	1454 — YOUNG MAN, SITTING, IN MEDITATION (268-258) <i>first state, before the white places on the hair were worked over, rich in burr, and with margin, rare</i>	1	Clemens
2	5	1455 — MANASSEH BEN ISRAEL (269-183) <i>first state, before the perpendicular cross lines on the hat; undescribed, with margin, rare</i>	1	Holloway
2	6	1456 — DOCTOR FAUSTUS (270-84) <i>first state, before the work on the shoulder, and on the book to the right, &c.; printed on grey paper, and rich with burr, very rare</i>	1	Garcia

Followway	1457 — CLEMENT DE JONGHE (272-180)	<i>first state, before the upper bar of the chair was reduced in breadth, and the shadows deepened with dry point work, with margin; very rare</i>	1	3 10 .
Do	1458 — YOUNG HAARING (275-179)	<i>third state, with the picture in the background, with much burr; rare</i>	1	6 6 .
Curry	1459 — JAN LUTMA (276-182)	<i>second state, with the window and the bottle, but before the plate was reduced, with burr and broad margin</i>	1	1 15 .
Followway	1460 — JAN ASSELYN (277-171)	<i>second state, the remains of the easel very visible, and before additional work, with much burr; on China paper, very rare</i>	1	1 . .
Do	1461 — EPHRAIM BONUS (278-172)	<i>second state, full of burr and with good margin; extremely rare</i>	1	19 10 .
Temple	1462 — JAN CORNELIUS SYLVIUS, in an oval (280-187)	<i>early impression, with much burr, and before the plate was cleaned; of great rarity</i>	1	9 . .
Do	1463 — UYTENBOGAERT, "The Gold Weigher" (281-189)	<i>second state, the finished plate, early impression, rich with burr; on india paper, with broad margin, very rare</i>	1	7 . .
Excell	1464 — THE SAME	<i>beautiful impression of the third state, full of burr; on China paper, with margin</i>	1	2 11 .
Followway	1465 — THE GREAT COPPENOL (283-175)	<i>third state, before the plate was reduced, with burr</i>	1	2 10 .
Temple	1466 — BURGOMASTER SIX (285-184)	<i>a brilliant impression of the third state, with the name, velvety with burr, with fine margin; excessively rare</i>	1	27 . .
Fawcett	1467 — AN ORIENTAL HEAD (287-288)	<i>rare</i>	1	" 5 .
Followway	1468 — BUST OF A YOUNG MAN, IN A VELVET CAP (289-255)	<i>early impression, full of burr, rare</i>	1	1 7 .

"	4	1469 — Old Man, with a great beard, asleep (290-286) <i>with margin</i>	1	Fawcett
"	14	1470 — PROFILE OF A BALD OLD MAN (292-272) <i>finished state, very early impression, with dirty plate margin</i>	1	Riggall
"	11	1471 — PROFILE OF A BALD OLD MAN, LOOKING DOWN (294-274) <i>first state, before the name and date, rare</i>	1	Gibbs
"	7	1472 — Head of an Old Man, with a white beard and flat cap, an oval (295) <i>with burr, and with square margin</i>	1	Do
"	8	1473 — Head of a Man, with little hair, stooping (296) <i>with fine margin</i>	1	Do
"	5	1474 — HEAD OF A BALD OLD MAN, STOOPING (298-275) <i>first state, before the cloak was worked over, or the teeth effaced, rare</i> The same <i>second state, with margin</i>	2	Fawcett
"	6	1475 — Small Head of an Old Man, with a very high cap (299-302)	1	Gibbs
"	14	1476 — BUST OF A MAN, SEEN IN FRONT, in a cap (304-265) <i>third state, before the plate was reduced in size a second time, and before much work, very rare</i>	1	Do
"	15	1477 — A MAN WITH CURLY HAIR, AND HIS LOWER LIP THRUST OUT (305-259) <i>first state, before the roulette work, and before the scratch on the hair on the right side, rare</i>	1	Holloway
"	5	1478 — SLAVE, WITH A HIGH CAP (302-296) <i>second state, very rare</i>	1	Do
"	11	1479 — PROFILE OF A BALD OLD MAN, WITH A SHORT BEARD (306-294) <i>first state, before the plate was squared and reduced, rare</i>	1	Fawcett
"	8	1480 — Man in a fur cap, turning to the left (307-264)	1	Gibbs
"	5 5	1481 — WILLIAM II. OF ORANGE, WHEN A CHILD, half-length (310-177) <i>early impression, with dirty background, rare</i>	1	Holloway

bb,	1482 — Man in a broad brimmed hat and a ruff (311-260) Man with a white beard and a fur cap (313-278) <i>first state, before the work was continued to the lower margin on the left, rare</i>	2	1 2 ,
Do	1483 — Old Man with a pointed beard (315-284) <i>second state</i>	1	, 6 ,
olloway	1484 — PHILOSOPHER WITH AN HOUR GLASS (318-113), a woodcut <i>first state, with six lines on the skull, and before the name and date; of extraordinary rarity</i>	1	1 11 .
urett	1485 — Man with moustaches, in a high cap, sitting (321-266) <i>third state, before the vertical lines on the cap and shoulder</i> Old Man with a very large beard (325-282) <i>second state, with the monogram</i>	2	, 5 .
ib,	1486 — GROTESQUE HEAD IN PROFILE (326-301) <i>second state, before the work on the hatband, with margin; rare</i> GROTESQUE HEAD, CRYING (327-299) <i>second state, with the plate border dirty, and fine margin; rare</i>	2	, 10 .
olloway	1487 — THE GREAT JEWISH BRIDE (340-199) <i>finished state, with fine margin; rare</i>	1	3 15 .
Do	1488 — STUDY FOR THE GREAT JEWISH BRIDE (341-239)	1	4 4 .
Do	1489 — ST. CATHERINE (342-200)	1	2 2 ,
Do	1490 — REMBRANDT'S MOTHER IN A BLACK VEIL (Old Woman sitting, looking to the right) (343-196) <i>first state, before the shading was carried up to the mono- gram; extremely rare</i>	1	3 10 .
oselap	1491 — REMBRANDT'S MOTHER IN BLACK GLOVES (Old Woman sitting, looking to the left) (344-197) <i>early impression, with burr, and fine margin</i>	1	, 10 .
anica	1492 — A Young Woman reading (345-242) <i>second state</i>	1	, 10 .
olloway	1493 — REMBRANDT'S WIFE WITH THREE STRINGS OF PEARLS IN HER HAIR (347-201) <i>early impression, with margin; rare</i>	1	2 5 .
oselap	1494 — REMBRANDT'S MOTHER IN A LACE CAP (Old Woman with an Oriental head-dress) (348-198) <i>second state, before the plate was re-bitten</i>	1	, 2 6

2	10	1495 — REMBRANDT'S MOTHER WITH HER HAND ON HER BREAST (349-195) <i>first state, before additional work on the background near the head; rare</i>	1	Gauvin
17		1496 — REMBRANDT'S MOTHER LOOKING DOWN (351-191) <i>second state, with margin; rare</i>	1	Holloway
16		1497 — Rembrandt's Mother, slightly etched (354-193) <i>with margin</i>	1	Riggall
15		1498 — OLD WOMAN IN A BLACK VEIL (355-245) <i>second state, before the veil was worked over; very rare</i>	1	Holloway
10		1499 — YOUNG WOMAN WITH A BASKET (356-240) <i>with margin</i>	1	Do
6		1500 — THE MOORISH WOMAN (357-241) <i>second state (only two impressions are known of the first)</i>	1	Gauvin
6		1501 — Head of a Woman (358-243)	1	Gibbs
12		1502 — REMBRANDT'S WIFE SICK (Woman with a high cap), slightly etched (359-202) <i>with margin; rare</i>	1	Riggall
17		1503 — THE HEAD OF REMBRANDT, AND OTHER SKETCHES (363-237) <i>second state, before the plate was reduced to the head of Rembrandt alone</i>	1	Gauvin
15		1504 — SIX WOMEN'S HEADS (365-249) <i>early impression, before the marks of the burnisher on the head seen in profile</i>	1	Do
2	12	1505 — THREE HEADS OF WOMEN, ONE ASLEEP (368-251) <i>first state, before the fine dry point work on the head-dress of the woman to the right; undescribed, and rare</i> The same <i>second state</i>	2	Holloway
3	10	1506 — TWO WOMEN IN SEPARATE BEDS, AND OTHER SKETCHES (369-122) <i>early impression; very rare</i>	1	Do

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NINTH DAY'S SALE.

RENESE (C. A.)

LOT

Hement	1507 — THE CHARLATANS AT A FAIR (B. II, 104, 18) <i>"ce morceau est très rare;" early impression, full of burr</i> 1	/ / .
D.	<u>RIBERA (GIUSEPPE), IL SPAGNOLETTA.</u> 1508 — DON JUAN OF AUSTRIA ON HORSEBACK, a View of Naples in the distance (14) <i>first state, before the head was effaced and that of Charles II. of Spain substituted; before the angels with the Spanish arms, &c.; exceedingly rare</i> 1	3 16 .
Moredun	<u>ROBETTA.</u> 1509 — THE ADORATION OF THE MAGI (6) <i>early impression, with margin; very rare</i> 1	/ / .
Fawcett	1510 — THE DEATH OF VIRGINIA (XIII., 108, 5) 1	/ . .
Holloway	1511 — THE TORMENTS OF LOVE AND JEALOUSY (25) <i>with margin</i> 1	. 10 .
D.	<u>RODERMONDT (M.)</u> 1512 — ESAU SELLING HIS BIRTHRIGHT (B. 77) <i>second state, before the space on the left of the chickens was covered with work, &c.</i> 1	. 7 .
Fawcett	1513 — JOHANNES SECUNDUS HAGIENSIS, POETA (79) 1	. 10 .
Hement	1514 — HALF-LENGTH OF A YOUNG MAN, WITH A SWORD <i>undescribed, and extremely rare</i> 1	. 11 .

ROGHMAN (ROLAND).

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|------|---|--|---|----------------|
| / / | . | 1515 — VIEWS IN HOLLAND (9-16)
<i>the set complete; first state, before the retouch, with broad margin</i> | 1 | <i>Fawcett</i> |
| / 17 | . | 1516 — SIX VIEWS ON THE MAAS, FROM ROTTERDAM TO THE BRILL, with shipping in the foreground, two on each sheet
<i>undescribed by Bartsch, proofs before the plates were separated, and before the inscriptions at bottom, with full margin, extremely rare</i> | 3 | <i>Clement</i> |
| / 10 | . | 1517 — THE OLD EXCHANGE OF ROTTERDAM (No. 10 of the set)
<i>undescribed by Bartsch, and the rarest of Roghman's etchings; proof before letters, with full margin</i> | 1 | <i>Hollway</i> |

ROOS (JOHANN HEINRICH).

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|------|---|---|---|----------------|
| 5 10 | . | 1518 — LANDSCAPES, WITH SHEEP AND GOATS (10-17)
<i>the set complete, the title before any address, and the remainder all proofs before numbers, very rare</i> | 8 | <i>Clement</i> |
| . 19 | . | 1519 — SHEEP AT THE BASE OF A COLUMN (25)
<i>proof before the inscription "Beestbockje 2^e deel," and before the number, very rare</i> | 1 | <i>Do</i> |
| / 19 | . | 1520 — THE SHEPHERDESS (31)
<i>"Cette belle estampe est du meilleur tems de H. Roos; elle est très rare;" first state, before the border line was finished</i> | 1 | <i>Do</i> |

ROOS (PHILIPP PETER), CALLED ROSA DA TIVOLI.

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|---|---|--|---|---------------|
| 5 | . | 1521 — ITALIAN LANDSCAPE, WITH RUINS AND CATTLE; in the foreground on the banks of a stream a shepherd speaking to his dog
<i>a spirited and highly important etching of extraordinary rarity, only one other impression being known; formerly in the Held Cabinet, and now in the Royal Collection at Dresden; in perfect condition, and with broad margin</i> | 1 | <i>Temple</i> |
|---|---|--|---|---------------|

ROTA (MARTIN).

1522	— JAN VAN DEN BROECK (58) <i>with fine margin</i>	1	" 3 .
1523	— ALPHONSO II, DUKE OF FERRARA (66)	1	" 4 6
1524	— GEORGE EDERS, Jurist, Principal of the Vienna University (103) <i>proof before letters</i>	1	" 5 .
1525	— ISABELLA OF PORTUGAL, WIFE OF THE EMPEROR CHARLES V. (Unknown to Bartsch, Pass, 125). <i>rare</i>	1	" 16 .
1526	— " JOANNES. A. BORGIA. a consiliis. Philipi. II. Hispaniarum, Regis. et. ad. Rudolphum Imperatorum Legatus. aeta. XLVIII. M.D.LXXX." <i>undescribed, and excessively rare</i>	1	" 8 .

ROULLET (JEAN LOUIS).

1527	— Jean-Baptiste Lully, Secrétaire du Roy et Sur-intendant de sa Musique, after P. Mignard. <i>first state, before the address of the "veuve Audran."</i>	1	" 14 .
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RUBENS (PETER PAUL).

ETCHINGS BY HIMSELF.

1528	— ST. CATHERINE STANDING ON A WHEEL (<i>Basan</i> , 15) <i>rare</i>	1	1 15 .
1529	— ST. FRANCISCUS RECEIVING THE STIGMATA (9)	1	" 2 .
1530	— An old Woman with a candle, and a boy (45)	1	" 9 .
1531	— RUBENS' BROTHER, called "Portrait d'un Ministre Anglais," (86) <i>"belle et très rare." Basan.</i>	1	" 16 .

ENGRAVINGS AFTER RUBENS.

The numbers refer to Basan, Catalogue des Estampes gravées d'après Rubens.

AUDRAN (B. AND J.), G. DU CHANGE, ETC.

- " 16 . 1532 — LA GALLERIE DU PALAIS DU LUXEMBOURG (History of Marie de Medicis).
first states, before the numbers, and before the portraits of Jeanne and François de Medicis were added 23

BAILLIU (PETER DE).

- " 13 . 1533 — THE RECONCILIATION OF JACOB AND ESAU (14)
first state, with R. van de Velde's address 1
" 10 . 1534 — THE RAPE OF HIPPODAMIA (15)
first state, with Lauwers' address 1

BLOOTELING (ABRAHAM).

- " 6 . 1535 — A COMBAT OF DRAGONS, SERPENTS, AND OTHER MONSTERS (243-36)
proof, before N. Visscher's address 1

BOLSWERT (BOETIUS A).

- " 7 . 1536 — THE JUDGMENT OF SOLOMON (24)
early impression 1
" 12 . 1537 — THE RAISING OF LAZARUS (61)
early impression 1
/ 5 . 1538 — THE CRUCIFIXION (62)
first state, before Huberti's address 1

BOLSWERT (SCHELTE A).

- / / . 1539 — THE BRAZEN SERPENT (16)
"une des plus belles pièces de l'œuvre, rare," with Huberti's address 1
" 16 . 1540 — THE NATIVITY, "Virgo quem genuit adoravit" (7)
second state, with the privilege, but before Hendricx's address 1

Nosed

Clement

Holloway

Clement

Holloway

W.

Fewer

W.

Holloway

Holloway	1541 — ADORATION OF THE MAGI (18) <i>first state, with Van den Enden's address</i>	1	"	17	.
Clement	1542 — THE MIRACULOUS DRAUGHT OF FISHES, engraved on three plates (48) <i>first state, before Van den Eden's address, the smaller plates, still uncut, and with fine margin; extremely rare</i>	2	/	/	.
Holloway	1543 — Christ Crucified between the Two Thieves (86)	1	/	5	.
Noel	1544 — RESURRECTION OF CHRIST (109) <i>first state, with Van den Enden's address</i>	1	/	/	.
Holloway	1545 — THE FATHERS OF THE CHURCH AND ST. CLARA HOLDING THE SACRAMENT (4) <i>first state, with Lauwer's address</i>	1	.	11	.
D.	1546 — ASSUMPTION OF THE VIRGIN, an arched plate (4) <i>first state, with Van den Enden's address</i>	1	/	10	.
Clement	1547 — ASSUMPTION OF THE VIRGIN, the square plate (5) <i>first state, with Van den Enden's address</i>	1	/	8	.
D.	1548 — THE VIRGIN EMBRACING THE INFANT SAVIOUR (30) <i>first state, with Van den Enden's address</i>	1	/	/	.
Holloway	1549 — HOLY FAMILY; ST. JOHN, AND JESUS CARESSING A LAMB (44) <i>first state, with Van den Enden's address</i>	1	.	13	.
Clement	1550 — HOLY FAMILY; WITH JESUS HOLDING A BIRD <i>proof before the second line of inscription, and before any address</i>	1	/	2	.
D.	1551 — THE CONVERSION OF ST. PAUL <i>first state, with the artist's address</i>	1	/	10	.
D.	1552 — THE CONTINENCE OF SCIPIO (17) <i>first state, with Hendrica's address</i>	1	2	"	.
Holloway	1553 — THE LION HUNT (21) <i>"Cette chasse est une des plus belles et des plus rares."</i>	1	/	/	.
Clement	1554 — LANDSCAPE, WITH RUINS AND TWO YOUNG WOMEN (27-1) <i>proof before any letters</i>	1	/	4	.
D.	1555 — LANDSCAPE, WITH A SHEPHERD NEAR A WOOD (4) <i>proof before any letters</i>	1	/	8	.

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|--------|--|---|----------|
| " 12 . | 1556 — LANDSCAPE, WITH A WAGGON DESCENDING (5)
<i>first state, with Van den Enden's address, and before the dedication was effaced</i> | 1 | Clement |
| " 8 . | 1557 — LANDSCAPE, WITH A MAN WATERING HIS HORSE (9)
<i>first state, with Hendricx' address</i> | 1 | D. |
| " 10 . | 1558 — LANDSCAPE, WITH A MILKMAID AND A MAN WATERING HORSES (13)
<i>proof, with Hendricx' address, but before the figures were introduced</i> | 1 | Holloway |
| / 16 . | 1559 — LANDSCAPE, WITH WOMEN MILKING COWS (19)
<i>proof before any letters</i> | 1 | D. |

CLOUWET (PETER).

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|--------|---|---|---------|
| " 26 . | 1560 — THE DEATH OF ST. ANTHONY (1)
<i>first state, before the date 1649</i> | 1 | D. |
| 25 . | 1561 — THE GARDEN OF LOVE, or "VENUS LUSTHOF" (39)
<i>first state, of which only a few impressions were taken, before the French inscription</i> | 1 | Clement |

DALEN (CORNELIUS VAN)

- | | | | |
|--------|---|---|----|
| " 13 . | 1562 — NATURE ADORNED BY THE GRACES, on two sheets (56)
<i>first state, with the Latin inscription, and before the name of Bloteling</i> | 1 | D. |
|--------|---|---|----|

GALLE (CORNELIUS).

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|-------|---|---|----------|
| " 8 . | 1563 — PROGNE SHOWING HER SON'S HEAD TO HER HUSBAND (36)
<i>companion to the Rape of Hippodamia, by Bailliu, first state, with Galle's own address</i> | 1 | Holloway |
|-------|---|---|----------|

GRIBELIN (SIMON).

- | | | | |
|-------|---|---|---------|
| / 1 . | 1564 — APOTHEOSIS OF JAMES I, on three sheets (12), painted on the ceiling of the Banqueting House, Whitehall | 3 | Clement |
|-------|---|---|---------|

HEIL (LEO VAN).

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|-----|--|---|----------|
| / . | 1565 — A DANCE OF COUNTRY PEOPLE, an etching (41)
<i>extremely rare</i> | 1 | Holloway |
|-----|--|---|----------|

	<u>JODE (PETER DE) LE VIEUX.</u>					
<i>Clement</i>	1566 — THE THREE GRACES (12) <i>proof before any address</i>	1	.	13	.	
	<u>JODE (PETER DE) LE JEUNE.</u>					
<i>D.</i>	1567 — THE VISITATION (4) <i>proof before any letters</i>	1	2	.	.	
	<u>KESSEL (THEODOR VAN).</u>					
<i>D.</i>	1568 — THE BOAR HUNT (10) <i>first state, with the address of H. de Neyt</i>	1	.	11	.	
	<u>LAUWERS (NICOLAS).</u>					
<i>Hollway</i>	1569 — THE ADORATION OF THE MAGI (17) <i>the chef d'œuvre of Lauwers, from one of Rubens' finest pictures; first state, before any address</i>	1	.	12	.	
<i>D.</i>	1570 — THE CATCHING OF THE FISH TO PAY THE TRIBUTE MONEY (46) <i>first state, before Clement de Jonghe's address</i>	1	/	15	.	
<i>D.</i>	1571 — CHRIST SHOWN TO THE PEOPLE (74) <i>first state, before the name of Bolswert was substituted for that of Lauwers</i>	1	/	.	.	
	<u>LEEuw (WILLEM PETER DE).</u>					
<i>D.</i>	1572 — THE BOAR HUNT (8) <i>proof before any address</i>	1	/	5	.	
<i>D.</i>	1573 — THE WOLVES' HUNT <i>second state, before Danckert's address was effaced</i>	1	"	13	.	
	<u>MARINUS (IGNATIUS).</u>					
<i>D.</i>	1574 — ST. FRANCISCUS XAVERIUS RESUSCITATING A CORPSE (16)	1	.	10	.	
<i>D.</i>	1575 — ST. IGNATIUS LOYOLA CASTING OUT DEMONS (24)	1	/	"	.	
	<u>NEEFFS (JACOB).</u>					
<i>Permain</i>	1576 — THE MARTYRDOM OF ST. THOMAS (48)	1	"	11	.	

PONTIUS (PAUL).

- 2 . . 1577 — THE MASSACRE OF THE INNOCENTS (32), on two sheets
first state, before any address 2
 *** "Cette excellente estampe, les belles épreuves en sont
 rares."—*Basan.*
- 2 . . 1578 — THE PRESENTATION OF THE INFANT SAVIOUR IN THE
 TEMPLE (34)
*first state, before the nimbus round the head of the Virgin,
 and before a column was substituted for the arcade in the
 background; undescribed, and very rare* 1
- 16 . 1579 — ST. ROCH INTERCEDING FOR THOSE STRICKEN BY THE
 PLAGUE (44), an arched plate
*"le tableau original est un des chefs-d'œuvres de Rubens,
 et l'estampe est celui de Pontius;" with fine margin* 1
- 14 . 1580 — THOMYRIS COMMANDING THE HEAD OF CYRUS TO BE
 PLACED IN A BASIN OF BLOOD (22)
first state, before any address 1
- 10 . 1581 — WLADISLAUS SIGISMUND, King of Poland (10) 1
- 33 . 1582 — PETER PAUL RUBENS, in an arched border (48) 1
 *** Cette estampe a été copiée plusieurs fois, mais aucune de
 ces copies n'approche de ce beau morceau de Pontius.—
Basan.
- 215 . 1583 — DON CRISTOVAL, MARQUIS DE CASTEL RODRIGO (63)
proof before any letters 1
- 215 . 1584 — MARGARETA DE CORTEREAL, WIFE OF CRISTOVAL, MAR-
 QUIS OF CASTEL RODRIGO (65)
proof before any letters 1
- 215 . 1585 — GASPARD DE GUSMAN, COUNT OF OLIVARES, Duke of San
 Lucar (70)
*first state, before the word "de" was introduced in the title,
 and before additional work on the beard* 1

RYCKEMANS (NICOLAS).

- 56 . 1586 — THE ENTOMBMENT (108)
with fine margin 1

Holloway

Prunier

Holloway

Prunier

Holloway

Do

Do

Do

Do

Prunier

SNYERS (HENDRICK).

Holloway	1587 — THE FATHERS OF THE CHURCH DISPUTING ON THE SACRAMENT (11)	1	/	.	.
Do	1588 — THE VIRGIN SEATED ON A THRONE, WITH ST. GEORGE, ST. SEBASTIAN, AND OTHER SAINTS BENEATH (61) <i>first state, before the plate was retouched</i>	1	.	10	.
	*** Cette estampe est une des plus considérables de l'œuvre, et les premières épreuves en sont fort rares.— <i>Basan.</i>				

SOUTMAN (PETER).

Do	1589 — THE MIRACULOUS DRAUGHT OF FISHES (47) <i>first state</i>	1	.	5	.
Do	1590 — THE LAST SUPPER, designed by Rubens, after Leonardo da Vinci (64), on two sheets <i>second state, before any address, the plates not joined, and with broad margin</i>	2	/	.	.
Nosedup	1591 — HUNT OF THE LION AND LIONESS (3) <i>very early impression</i>	1	/	/	.
Clement	1592 — THE WOLF HUNT (5)	1	/	/	.
Holloway	1593 — HUNTING THE WILD BOAR, "Lascentur canes" (7)	1	.	15	.
Clement	1594 — HUNTING THE WILD BOAR, "Masculam," a different composition, on two sheets (9) <i>first state, before any address</i>	2	/	/	.
Holloway	1595 — THE HIPPOPOTAMUS AND CROCODILE HUNT (11) <i>very early impression</i>	1	/	.	.

STEEN (FRANS VAN DEN).

Clement	1596 — ST. PEPIN I., DUKE OF BRABANT; AND ST. BEGGA, HIS WIFE (42) <i>proof before any letters</i>	1	.	12	.
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SUYDERHOEF (JONAS).

Holloway	1597 — THE FALL OF THE DAMNED (127) on two sheets <i>first state, before the draperies</i>	1	/	.	.
Clement	1598 — THE LION HUNT (2) <i>first state, before the border line was made good</i>	1	/	10	.

VISSCHER (CORNELIUS).

- | | | | |
|--------|--|---|----------|
| " 10 . | 1599 — THE VISION OF ST. FRANCIS (13), (Smith 14)
<i>second state, before the engraver's name</i> | 1 | Holloway |
| " 11 . | 1600 — THE VIRGIN AS QUEEN OF HEAVEN (18), (Smith 7), on
two plates
<i>second state, with margin</i> | 1 | Clement |

VORSTERMAN (LUCAS).

- | | | | |
|--------|---|---|----------|
| " 13 . | 1601 — MICHEL CASTING OUT THE REBELLIOUS ANGELS (1)
<i>first state, before any address</i> | 1 | Nosedale |
| " 17 . | 1602 — THE NATIVITY, WITH THE COBWEB (6) | 1 | Fawcett |
| " 1 . | 1603 — THE NATIVITY, WITH A DEDICATION TO P. VENIUS (6) | 1 | Clement |
| " 19 . | 1604 — THE TRIBUTE MONEY (42)
<i>"belle et très rare."—Basan.</i> | 1 | Holloway |
| " 9 . | 1605 — THE ANGELS APPEARING TO THE HOLY WOMEN AT THE
SEPULCHRE (111)
<i>"belle est très rare."—Basan.</i> | 1 | Fawcett |
| " 10 . | 1606 — THE MARTYRDOM OF ST. LAWRENCE (37) | 1 | Holloway |

WITDOUC (HANS).

- | | | | |
|--------|---|---|----|
| " 8 . | 1607 — MELCHISEDEC PRESENTING BREAD AND WINE TO
ABRAHAM (10) | 1 | Do |
| " 5 . | 1608 — ADORATION OF THE MAGI (18)
<i>first state, before the retouch</i> | 1 | Do |
| " 10 . | 1609 — THE ELEVATION OF THE CROSS (71), on three sheets | 3 | Do |

RUISDAEL (JACOB).

- | | | | |
|---------|---|---|----|
| " 1 . | 1610 — THE HUT ON THE SUMMIT OF A HILL (3)
<i>early state, before the plate was rebitten, rare</i> | 1 | Do |
| " 2 6 . | 1611 — THE CORN FIELD (6)
<i>undescribed state, the border line was strengthened, but
without any address, with margin</i> | 1 | Do |

S (THE MASTER OF BRUXELLES).

All the engravings of this old master are of the greatest rarity.

Holloway Temple	1612 — THE WEDDING AT CANA (<i>Pass.</i> 20)	1	1 / 15.
	1613 — SUBJECTS FROM THE PASSION OF CHRIST, circles in richly ornamented borders:—		3 . .
	The Kiss of Judas (84)		
	Christ before Herod (88)		
	Pilate washing his hands (89)		
	Christ unrobed, previous to Crucifixion <i>undescribed</i>		
	Christ on the Cross, wounded with a lance (98)		
	Christ delivering the forefathers from limbo (101)		
	The Ascension (103)	7	
Holloway	1614 — CHRIST CRUCIFIED OVER A FOUNTAIN, INTO WHICH HIS BLOOD IS RUNNING, between St. Magdalen and St. Mary of Egypt; on the left a monk on his knees, at the bottom a prayer in the Flemish language <i>undescribed</i>	1	3 . .
D.	<u>SAFTLEVEN (HERMAN).</u>		
	1615 — HIS OWN PORTRAIT (1) <i>second state</i>	1	10 .
Clement	1616 — SET OF LANDSCAPES (12-17) <i>the set complete, first states, before additional work on the sky, with good margin, extremely rare</i>	6	7 . .
Holloway	1617 — LANDSCAPE WITH A RIVER IN THE DISTANCE (18) <i>early impression</i>	1	25 .
Clement	1618 — THE TWO BOATS (20) <i>first state, before the cross lines on the sky, rare</i>	1	1 / 15.
D.	1619 — THE HOUSE AT THE FOOT OF A ROCK (21) <i>early impression</i>	1	1 / 15.

10	10	1620 — TWO SPORTSMEN ON THE MARGIN OF A WOOD (27) "Cette superbe estampe."—Bartsch. One of the artist's chefs-d'œuvre, very early impression, with fine margin, extremely rare	1	Holloway
8	10	1621 — THE GREAT TREE (28) very early impression, extremely rare *** Ce morceau qui fait le pendant du précédent, est du nombre des plus beaux que nous ayons de Saftleven.—Bartsch.	1	Clément
2	2	1622 — THE GATE OF THE CONVENT OF THE WHITE NUNS AT UTRECHT (29) early impression	1	Holloway
5	5	1623 — THE ELEPHANTS (33) a very early impression, excessively rare	1	Clément
/	.	1624 — WOMAN MILKING A COW (34) first state, the pure etching, before the artist's name, and before the plate was reduced	1	D.
/	.	1625 — THE LARGE VIEW OF UTRECHT, on four sheets (36) second state, with Jasper Specht's address, with margin	4	D.
<u>SANDRART (JACOB VON).</u>				
.	7	1626 — COUNT JOHANN SEPTIMIUS IVERGERER, Marshal of Austria, after G. Strauch curious proof, before the allegorical border, with margin, unique The same an impression in the finished state	2	Holloway
<u>SCHALCKEN (GODFRIED).</u>				
/	8	1627 — GERARD DOUW, Painter first state, before the plate was reduced BALTHASAR LYDIUS, Minister at Dordrecht with margin, rare	2	D.
2	.	1628 — MALTHAEUS VAN DEN BRONCK, Dutch Admiral proof before any letters, and before additional work, the inscription written in ink; with broad margin, very rare	1	Clément

SCHMIDT (GEORGE FRIEDRICH).

Followway	1630 — JEAN LAW, Contrôleur-Général des Finances, after H. Rigaud (<i>Jac.</i> 21) <i>proof before any letters, the inscription added in ink</i>	1	2	2	.
Lawrence	1631 — LOUIS DE LA TOUR D'AUVERGNE, COMTE D'EVREUX, after H. Rigaud (42) <i>early impression, with broad margin</i>	1	.	11	.
Remont	1632 — PIERRE MIGNARD, after H. Rigaud (59) <i>first state, before the star in the middle of the margin, beneath</i>	1	.	16	.
Followway	1633 — AUGUSTE III., ROY DE POLOGNE, after L. de Silvestre (70) <i>first state, before the star, with broad margin</i>	1	.	7	.
Do.	1634 — MARIE JOSEPH, REINE DE POLOGNE, after L. de Silvestre (71) <i>first state, before the star, with margin</i>	1	.	7	.
Remont	1635 — ELISABETHA PRIMA, Imperatrix et Autocratrix omnium Rossiorum, after L. Torqué (80A) <i>engraved under the name of E. Tchemasou, but principally Schmidt's work (see Jac. p. 22, 6), proof before any letters, and before work on the arms, &c. with fine margin, presque unique</i>		1	10	.
Do.	1636 — JAMES MOUNSEY, Physician to the Emperor of Russia (85) <i>with full margin, excessively rare</i>	1	3	4	.
Do.	1637 — THE JEWISH BRIDE, after Rembrandt (128) THE FATHER OF THE JEWISH BRIDE, after Rembrandt (129) <i>early impressions, before additional work, with broad margin</i>		1	2	.

SCHÖNGAUER (MARTIN).

All the following are early and pure impressions, which are of great rarity.

Sample	1638 — THE ADORATION OF THE MAGI (6) <i>first state</i>	1	3	.	.
Do.	1639 — THE FLIGHT INTO EGYPT (7)	1	8	8	.

2	.	.	1640 — CHRIST SHOWN TO THE PEOPLE (15)	1	Temple
1	10	.	1641 — ST. ANDREW (35)	1	Clemen
1	10	.	1642 — ST. PHILIP (38)	1	Do
1	19	.	1643 — ST. MATTHEW (41)	1	Do
2	2	.	1644 — ST. ANTHONY, THE FIRST HERMIT (46)	1	Hawick
6	10	.	1645 — ST. ANTHONY TORMENTED BY DEMONS (47)	1	Temple
“Cette estampe est une des plus considérables et des plus rares de l'œuvre. Vasari en parle avec éloge et rapporte, que Michel-Ange en avait coloré une épreuve dans sa jeunesse, touché de la bizarrerie et de la variété qui se trouve dans cette composition.”—<i>Bartsch</i>. <i>first state, with margin</i>				1	
25	.	.	1646 — ST. JACOB FIGHTING WITH THE INFIDELS (53)		Hollow
<i>one of the artist's chefs-d'œuvre, very early impression in the first state, before the ornamental tablet, brilliant and extremely rare</i>				1	
3	.	.	1647 — ST. LAWRENCE (56)	1	Temple
3	.	.	1648 — ST. MARTIN DIVIDING HIS CLOAK (57)	1	Do
6	.	.	1649 — ST. SEBASTIAN TIED TO A TREE (59)	1	Clemen
1	10	.	1650 — ST. CATHERINE (64)	1	Do
5	.	.	1651 — THE MAN OF SORROW (69), and a copy	2	Do
11	.	.	1652 — THE ALMIGHTY CROWNING THE VIRGIN (72)	1	Hawick
1	.	.	1653 — THE SYMBOL OF ST. MARK (74)	1	Hawick
1	19	.	1654 — ONE OF THE WISE VIRGINS (79)	1	Temple
1	10	.	1655 — ONE OF THE FOOLISH VIRGINS (85)	1	Hawick
2	.	.	1656 — GOING TO MARKET (88)	1	Temple
.	10	.	1657 — Christ in the Garden of Olives (<i>Pass.</i> 118)		Hollow
Christ taken Captive (119) <i>impressions from plates preserved in the library at Basel</i>				2	
SCHUPPEN (PETER VAN).					
.	24	.	1658 — St. Sebastian attended by Angels who are extracting the arrow from his side, after A. van Dyck		Penna
<i>first state, with Meyssen's address</i>				1	

Holloway	1659 — Philippe Duke of Orleans, brother of Louis XIV, after J. Mocrete Rainald d'Este, Cardinal	2 18 . 2
	<u>SCHURMAN (ANNA MARIA VAN).</u>	
Do	1660 — ANNA MARIA VAN SCHURMAN, bust in an oval, ornamented with leaves, "Siet hier de Wyte Maeght," &c.	1 12 . 1
Do	1661 — ANNA MARIA VAN SCHURMAN, in a rich lace collar, on a white background, "Non animi fastus," &c. <i>very rare</i>	2 2 . 1
	<u>SHARP (WILLIAM).</u>	
Broun	1662 — JOHN HUNTER, after Sir Joshua Reynolds <i>proof before letters, with broad margin</i>	1 2 19 . 1
	<u>SOUTMAN (PETER).</u>	
Broun	1663 — JUPITER SURPRISING ANTIOPE, after A. van Dyck <i>proof before the engraver's name, with margin, rare</i>	1 2 6 . 1
Holloway	<u>STALBURCH (JAN VAN).</u>	
	1664 — GEMMA FRISIUS, Astronomer and Physician, half-length, standing at a table and holding a celestial globe, "Stalburgh faciebat 1557, Louanij" <i>unknown to Bartsch or Passavant, presque unique</i>	1 11 . 1
	<u>STOCK (IGNATIUS VAN DER).</u>	
	<i>The set of Landscapes.</i>	
Broun	1665 — MOUNTAINOUS LANDSCAPE, WITH A MAN DRAWING, "Linken Beck ad vitam" <i>with broad margin</i>	2 6 .
	LANDSCAPE WITH A RIVER	
	LANDSCAPE WITH A SWAMP IN A DARK WOOD, after Fouquier	
	LANDSCAPE WITH A GREAT TREE ON A HILL, after Fouquier <i>with broad margin, very rare</i>	
		4

STOOP (THEODORE).

- 5/13 . 1666 — THE SET OF HORSES (1-12)
*proofs before the numbers, uniform in impression, and with
 fine margin, the set complete, very rare* 1
- 3 . 1667 — CROMWELL DANCING ON THE TIGHT ROPE (W. Suppl. 54.)
with full margin, of great rarity 1

STRANGE (SIR ROBERT).

- 3 . 1668 — Apotheosis of the Princes Octavius and Alfred, after B. West
 (Leb. 50)
proof before any letters 1

SUAVIUS (LAMBERT).

- 3 . 1669 — ANTOINE PERRENOT, Cardinal Granvella, Keeper of the
 Great Seal to Charles V, half-length, holding a book,
 1556 (*Pass.* 46)
with margin, very rare 1

SUYDERHOEF (JONAS).

- 15 . 1670 — GILLIS DE GLARGES, after M. Mierevelt (*Wuss.* 29)
first state, with Segerman's address, with margin 1
- " 8 . 1671 — DANIEL HEINSIUS, after G. Merck (35)
with the first address of C. Banheiningh, with full margin 1
- / 10 . 1672 — OCTAVIO PICCOLIMINI, after F. Lucx van Lucxensteyn (66)
with fine margin, very rare 1
- " 13 . 1673 — FREDERICH SPANHEIM, after P. Dubordieu (83)
first state, with full margin 1
- " 15 . 1674 — MARTIN VAN TROMP, Admiral, after H. Pot (90)
first state, before the plate was reduced, with margin 1
- " 19 . 1675 — JAN JACOB VAN WASSENAER, HEERE VAN OBDAM, Admiral,
 after G. Honthorst (96)
second state, rare 1

SWANEVELT (HERMAN VAN).

- / / . 1676 — Set of Arcadian Landscapes, with Nymphs and Satyrs
 (49-52)
first states, before Bonnat's address 4

Holloway	1677 — "DIVERSES VEUES DEDANS ET DEHORS DE ROME" (53-65) <i>first states, with fine margins</i>	13	52	.
Do	1678 — THE WOMAN WITH THE DISTAFF, AND THE FOUR OXEN (78) <i>first state, with full margin</i> THE LITTLE CASCADE (80) <i>first state, with full margin</i>	2	11	.
Do	1679 — SET OF ITALIAN LANDSCAPES, ORNAMENTED WITH BUILDINGS (83-94) <i>the set complete, first states, with margin, rare</i>	12	32	.
Do	1680 — THE BIRTH OF ADONIS (101) VENUS STEALING THE YOUNG ADONIS (102) <i>first states, with full margin</i>	2	11	.
<u>SWEERTS (MICHEL).</u>				
Blument	1681 — PORTRAIT OF WILLEM VAN DER BORCHT (4) <i>with fine margin</i> PORTRAIT OF A MAN, turned to the right (5) <i>with fine margin</i>	2	14	.
Do	1682 — "DIVERSEÆ FACIES IN USUM JUVENUM ET ALIORUM." Busts, amongst which the artist's own portrait (8, 15, 16, 17) and the above title, with a young man beckoning with his finger, <i>unknown to Bartsch</i> <i>very rare</i>	5	/	.
Do	1683 — Landscape, with a naked man holding a bow, seen from behind (<i>W. Suppl. p. 226</i>) <i>with fine margin</i>	1	4	.

£ 314. 11. 0

END OF NINTH DAY'S SALE.

TENTH DAY'S SALE.

TENIERS (DAVID).

16	1684 — THE AMOROUS DRINKER (<i>Rigal</i> , 13)	1	<i>Clement</i>
	<i>first state, the pure etching, before the monogram; rare</i>		
3	1685 — THE INN KITCHEN (14)	1	<i>Do</i>
	<i>first state, the pure etching, before the monogram; rare</i>		
12	1686 — THE VILLAGE ARCHERS (37)	1	<i>Do</i>
	<i>first state, with the artist's own address</i>		
	FLEMISH PEASANTS DANCING (39)		
	<i>first state, with the artist's own address</i>	2	

THOMAS (JOHN).

1	1687 — LANDSCAPE WITH A SHEPHERD AND SHEPHERDESS CON- VERSING	1	<i>Do</i>
	<i>proof before the name, with fine margin</i>		
5	1688 — SHEPHERDESS DEFENDING HERSELF AGAINST A SATYR	1	<i>Holloway</i>
10	1689 — PASTORAL LANDSCAPE WITH THREE AMOROUS COUPLES	1	<i>Clement</i>
	<i>the artist's chef-d'œuvre, very rare</i>		

TROSCHER (PETER).

6	1690 — MAURICE, ELECTOR OF SAXONY, in an oval	1	<i>Holloway</i>
	<i>proof before any letters, and before the arms, with margin</i>		

UDEN (LUCAS VAN).

3	1691 — SET OF EIGHT LANDSCAPES (13-20)	8	<i>Clement</i>
	<i>the set complete, proofs before the numbers, with fine margin</i>		

Hollway	1692 — THE FLIGHT INTO EGYPT. Landscape, with a river; at the left the Virgin, with the Infant in her arms, seated on an ass, and St. Joseph coming from a wood; the name of the artist on the same side at the bottom <i>undescribed, and presque unique</i>	1	2	
Clement	<u>VADDER (LOUIS DE).</u>			
	1693 — "LES CHEMINS CREUX" (2) <i>first state, before the additional work, rare</i> THE WOODED HILL (6) <i>proof before the figures were introduced</i>		3	
Do	1694 — THE GREAT COTTAGE (8) <i>proof before the name or address, the pure etching</i> THE FALCONER (9) <i>proof before the figures were introduced, and before much work, with fine margin</i>	1		
Do	1695 — THE RIVER BEND (10) <i>second state, before the number, and before additional work, with margin</i> LANDSCAPE IN RAINY WEATHER (11) <i>chef-d'œuvre of the artist, very early impression</i>	2	10	
Hollway	<u>VAILLANT (WALLERANT).</u>			
	1696 — LEOPOLD I., Emperor, an etching <i>rare</i>	1	36	
Do	<u>VALCK (GERARD).</u>			
	1697 — HORTENSE MANCINI, DUCHESSE DE MAZARIN, after P. Lely <i>with margin</i>	1	16	
Do	1698 — NELL GWYNN, sitting, in a landscape, after P. Lely <i>with fine margin, very rare</i>	1	2	
Do	<u>VALCKERT (WERNER VAN).</u>			
	1699 — HIS OWN PORTRAIT, 1612 (<i>Nagler</i> , 1) <i>first state, before the inscription "W. V. Valkert, Pictor.;"</i> <i>rare</i>	1	1	
Clement	1700 — HOLY FAMILY (3)	1	6	

5	1701 — THE LAST SUPPER (5)	1	Glemon
10	1702 — JUPITER AND ANTIOPE (7) <i>the principal piece of the artist, very rare</i>	1	Hollow
<u>VALENTINI (SEBASTIANO DE).</u>			
26	1703 — REPOSE IN EGYPT (1)	1	Do
<u>VELDE (ADRIAN VAN DE).</u>			
33	1704 — THE SET OF ANIMALS (1-10) <i>first states, before the numbers, and before any address, with margin; very rare</i>	10	Do
10	1705 — THE COW GRAZING AND THE TWO SHEEP (11) THE PIED OX AND THE TWO SHEEP (12) THE TWO COWS AT THE FOOT OF A TREE (13) THE EWE SUCKLING HER LAMB (14) THE TWO SHEEP (15) <i>early impressions, with fine margin</i>	5	Glemon
<u>VELDE (ESAIAS VAN DE).</u>			
5	1706 — LANDSCAPE WITH TRAVELLERS AND TWO GREAT TREES ON THE RIGHT <i>with margin; rare</i>	1	Do
<u>VELDE (JAN VAN DE).</u>			
7	1707 — THE GOOD SAMARITAN, a Night Piece, after Rembrandt <i>first state, before Visscher's address</i> THE STAR OF THE KINGS, OR TWELFTH NIGHT, a Night Piece, after P. Molyn <i>first state, before any address</i>	2	Noseclay
12	1708 — JOHANNES ACRONIUS, after F. Hals JOHANNES BOGAERT, Burgomaster of Amsterdam, after P. Zaenredam <i>with fine margin</i> JACOB BOGARDUS, Physician at Bruges and Harlem	3	Fauwett
8	1709 — LAURENTIUS COSTERUS, Inventor of Type Printing in Holland, after J. H. von Campen <i>with broad margin</i>	1	Hollow

Cuneat	1710 — JOHANNES CRUCIUS, Gallican Minister at Harlem <i>first state, before the date</i>		"	5.
	ADALBERT EGGIUS, Vicar at Harlem	2		
Do	1711 — PETER GOETTHEM, Burgomaster at Amsterdam, after P. Zaenredam <i>proof before the inscription, with margin</i>		"	10.
	CAROLUS LEONARDI, Medicus, after P. Zaenredam	2		
Do	1712 — CHARLES PRINCE OF LIECHTENSTEIN, Governor of Bohemia <i>first state, before Visscher's address, with margin</i>	1	"	10.
	1713 — MICHAEL MIDDELHOVE, after F. Hals <i>first state, before any address, with fine margin</i>		"	7.
Do	JOHANNES TORRENTIUS, Painter	2		
	1714 — VERDONCK HOLDING THE CHEEK-BONE OF AN ASS <i>very rare</i>	1	"	4.
<u>VERBOOM (A. H.).</u>				
"Les deux estampes de A. H. Verboom sont remarquables par le goût et l'esprit qui y sont repandus."—Bartsch.				
Do	1715 — THE VILLAGE (1) <i>first state, the pure etching, before the sky, &c.; with margin, of excessive rarity</i>	1	"	.
	1716 — THE CASTLE IN RUINS ON THE BANKS OF A STREAM <i>undescribed, and probably the impression which was in Baron Verstolk's Collection; with fine margin, rare</i>	1	"	10 10.
<u>VERMEULEN (CORNELIUS).</u>				
Lauwett	1717 — MAXIMILIAN EMANUEL, Elector of Bavaria, after J. Vivien <i>first state with the painter's own address, with broad margin</i>	1	"	26.
	1718 — NICOLAS DE CATINAT, Maréchal de France, after J. Vivien <i>proof before the painter's name, with good margin</i>	1	"	5.
Cuneat	1719 — ALEXIS HUBERT JAILLOT, Geographus, after Colin <i>proof before any letters, the inscription added in ink</i>	1	"	15.
<u>VICO (ENEAS).</u>				
Followay	1720 — St. Jerome in the Desert (10) <i>first state, before Salamanca's address</i>	1	"	7.
	1721 — THE THREE GRACES, after the Antique (20) <i>very early impression</i>	1	"	5.

8	1722 — MARIA D'ARAGON, Queen of Naples (233) "cette pièce est belle et rare."	1	Holl
6	1723 — POPE PAUL III. (235) with broad margin	1	Do
9	1724 — POPE JULIUS III. (236)	1	Do
19	1725 — COSMO DE MEDICIS, Grand Duke of Tuscany (239) "de l'invention d'Enée Vico, et une de ses plus belles choses"	1	Do
9	1726 — ANTONIO FRANCESCO DONI (244) with broad margin	1	Do
3 10	1727 — CHARLES V., Emperor, in an architectural border (255) very early impression, with fine margin; extremely rare *.* "Il l'a gravée en 1550, dans le temps de sa plus grande force. Vasari assure que l'on en fut si content à la cour de Charles V. que cet empereur lui fit donner une grande récompense."—Bartsch.	1	Plen
The following are undescribed by Bartsch, and are very rare.			
8	1728 — FRANCESCO PETRARCA (Pass. 496) with fine margin	1	Holl
7	1729 — GIOVANNI BOCCACCIO (Pass. 497) with broad margin	1	Do
7	1730 — LA FIAMETTA DEL BOCCACCIO (498) with margin	1	Do
13	1731 — VITTORIA COLONNA (499) with broad margin	1	Do
7	1732 — JOANNES DE GHIRARDENGIS JANNENSES, oval in a richly ornamented border undescribed	1	Do
VINCKEBOOMS (DAVID).			
1 10	1733 — GROUP OF PEASANTS, WITH A BOY BIRD-NESTING with margin, rare	1	Plen
VISSCHER (CORNELIUS).			
4 6	1734 — THE HOLY FAMILY IN A LANDSCAPE, after Palma Vecchio (Smith 6) with margin	1	Holl

reclay	1735 — THE ENTOMBMENT, after Tintoretto (8) <i>first proof, with fine margin, rare</i>	1	. 4 6
olloway	1736 — THE SURGEON, after A. Brouwer (66) <i>proof before the inscription, rare</i>	1	. 5 .
reclay	1737 — The Skaters, after A. Ostade (79) <i>before Clement de Jonghe's address</i>	1	. 6 .
Do	1738 — ALBERTINA AGNES, PRINCESS OF NASSAU-ORANGE, after Honthorst (140) <i>first state, before the date was effaced, and before De Ram's address, with broad margin</i>	1	. 2 6
olloway	1739 — JOHANNES BOELENZ (87) <i>second state, before the artist's name</i>	1	. 4 .
awatt	1740 — Jan Wolfert van Brederode, after Honthorst (90) <i>with good margin</i>	1	. 3 6
ement	1741 — COPPENOL, THE WRITING-MASTER (93) <i>proof before letters</i>	1	/ 11 .
Do	1742 — OLIVER CROMWELL, half length, oval in an allegorical border (91) <i>proof, before the address and before the tablet was finished; with the full margin; probably unique</i>	1	10 10 .
*** For this portrait the artist has employed the plate on which was originally engraved the bust of Camphuysen; it has, however, undergone such alterations that little remains of the original work but the figures of the Three Virtues, and even those have received new accessories, so as to make of them the Three Capital Vices. In every other respect it is an entirely new plate by the hand of Visscher himself, and by reason of its political allusions one of the most interesting of the whole English series.			
awatt	1743 — Frederick Hendrick, Prince of Nassau-Orange, after G. Honthorst (134)	1	. 2 6
olloway	1744 — Friedrich Wilhelm, Elector of Brandenburg, after G. Honthorst (143) <i>with fine margin</i>	1	. 5 .
Do	1745 — CONSTANTIN HUYGENS, after Chr. Huygens (96) <i>before letterpress on the back, with good margin, rare</i>	1	. 8 .

7	1746 — JAN MORITZ, COUNT OF NASSAU, after G. Honthorst (105) <i>first state, before the inscription was altered</i>	1	Haworth
26	1747 — PETER ISBRANDI (97) <i>before the inscription in twelve lines, etc.</i>	1	Do.
26	1748 — PETER ISBRANDI (98) <i>first state, before the artist's name, with margin</i>	1	Do.
26	1749 — ROBERT JUNIUS, after Palmidas (100) <i>first state, before any address</i>	1	Keywood
16	1750 — CHARLES II., after Honthorst (145)	1	Nosedale
26	1751 — Carl Ludwig, Count Palatine and Elector, after G. Honthorst (144)	1	Haworth
14	1752 — PRINCESS MARIA, Daughter of Charles I., after G. Honthorst (141)	1	Nosedale
5	1753 — ADRIAN MOTMANS (104) <i>with margin</i>	1	Holloway
6	1754 — JAN DE PAEP, view of the Exchange of Amsterdam in the background (111) <i>with margin, very rare</i>	1	Do.
7	1755 — JAN DE PAEP, the smaller plate (112) <i>before the address, with margin</i>	1	Keywood
236	1756 — WILLIAM DE RYCK, oculist at Amsterdam (115) <i>before the twelve lines in Dutch were effaced, very rare</i>	1	Holloway
75	1757 — JOST VAN DE VONDEL (120) <i>proof, before the figure of Aeneas was introduced in the picture in the left-hand top corner; with fine margin, extremely rare</i>	1	Temple
26	1758 — DAVID PIETERZ DE VRIES (123) <i>with margin</i>	1	Holloway
2	1759 — JOANNES WACHTELAER (124)	1	Do.
1	1760 — JACOB WESTERBAEN (125) <i>first proof, before any letters, with margin, rare</i>	1	Do.
2310	1761 — ANDREAS DEONYSZOOM WYNIUS, "the Pistol-man" <i>second state, before the accessory plate, with fine margin</i>	1	Do.

* * * The scarcest and most valuable of his portraits.—Bryan.

Peperweel	1762 —	Cornelius Visscher (84) <i>early impression, with broad margin</i>	1	" 9 .
Clement	1763 —	CHRISTINA QUEEN OF SWEDEN, full length (188) <i>with fine margin</i>	1	. 15 .
		<u>VISSCHER (CLAAS JAN).</u>		
Holloway	1764 —	HADRIANUS JUNIUS Homanus Medicus <i>first state, before any address, rare</i>	1	. 12 .
		<u>VLIEGER (SIMON DE).</u>		
Do	1765 —	THE VILLAGE, WITH TWO STEEPLES (2) <i>exceedingly rare</i>	1	22 .
Clement	1766 —	PEASANTS LADING A BOAT WITH GRAIN (5) <i>first state, nearly pure etching, before the great tree was worked over; undescribed and probably unique</i>		. 19 .
		The same <i>early impression in the second state</i>	2	
		* * * "Exécuté d'une légèreté et d'un esprit rares." Bartsch.		
Herling	1767 —	THE WOOD, ON THE BANKS OF A CANAL (6) <i>very early impression</i>	1	23 .
Holloway	1768 —	THE WOODED HILL (7) <i>very early impression</i>	1	326
		* * * "Le bois près du canal (6) et la montagne verte (7) sont du nombre des plus belles estampes de Vlieger." Bartsch.		
Clement	1769 —	THE INN NEAR THE FERRY (8) <i>with fine margin, rare</i>	1	. 5 .
Holloway	1770 —	THE TOWN (9) <i>early impression, before the verdigris stains in the opening of the arch on the left, rare</i>	1	210 .
Do	1771 —	THE FISHERMAN (10) <i>early impression, the back-ground perfectly visible, very rare</i>	1	/ . .
		<u>VLIET (JAN GEORGE VAN).</u>		
Clement	1772 —	LOT AND HIS DAUGHTERS, after Rembrandt (1) <i>first state, before any address, and before the diagonal lines in the right top corner, extremely rare</i>	1	/ . .
		* * * "Ce morceau est très bien gravé, et l'effet du clair-obscur est admirable."		

7	1773 — ISAAC AND ESAU, after Livens (2) <i>first state, before any address</i>	1	Clement
17	1774 — "LES DEBAUCHÉS" (16) <i>first state, before any address</i>	1	Hollman
16	1775 — BUST OF AN OFFICER, after Rembrandt (26) <i>first state, before the address or retouch, with fine margin</i>	1	Do
<u>VORSTERMAN (LUCAS).</u>			
8	1776 — THE "AURORA" LANDSCAPE, after Elsheimer <i>proof before the monogram and before much work, with fine margin, rare</i>	1	Do
3	1777 — DOM JERONIMO DE BRAN, after J. Livens <i>this piece is generally collected with the Van Dyck portraits; first state, before the name of Livens was effaced, rare</i>	1	Madecap
22	1778 — JOHANNES CARAMUEL A LOBKOWITZ, Abbot of Melrose, in Scotland, Mathematician <i>proof before any letters, and before the back-ground was introduced; probably unique</i>	1	Hollman
32	1779 — ALOYSIUS CONTARENO, Venetian Ambassador in England <i>proof, only the head engraved, with outline indications of the dress; probably unique</i>	1	Do
11	1780 — The same <i>early impression in the finished state</i>	1	Do
8	1781 — GUSTAVUS ADOLPHUS, KING OF SWEDEN, in an oval <i>proof before the monogram or address, and before additional work, with fine margin, rare</i>	1	Do
3	1782 — Constantine Huygens, after J. Livens <i>first state, with Van den Enden's address, and with broad margin</i>	1	Do
14	1783 — SIR THOMAS MORE, with a dog, after H. Holbein <i>first state, before the inscription was altered, rare</i>	1	Do
<u>W ♀</u>			
46	1784 — PANEL OF ORNAMENTAL FOLIAGE <i>undescribed, and of extreme rarity</i>	1	Clement
<u>WATERLOO (ANTON).</u>			
31	1785 — SET OF LANDSCAPES, WITH THE MONASTERY (47-52) <i>first states, before the additional work, with margins</i>	6	Do

1786 — SET OF LANDSCAPES (59-64)		2 15 .
<i>first states, before additional work, 63 with the letter G, with margins</i>	6	
1787 — SET OF ROCKY LANDSCAPES (71-76)		3 1 .
<i>early impressions, rare</i>	6	
1788 — SET OF LANDSCAPES (95-106)		6 2 .
<i>early impressions, with margins, rare</i>	12	
1789 — THE VILLAGE ON A HILL, NEAR THE ENTRANCE OF A WOOD (106)		4 2 .
<i>pure etching, before the branches pendent from the large tree, &c. Presque unique</i>	1	
1790 — SET OF LARGE LANDSCAPES (107-8, 10-12)		5 . .
<i>early impressions in the first state, before additional work</i>	5	
1791 — SET OF LARGE LANDSCAPES, with the linden tree before the inn (113-118)		6 . .
<i>early impressions of the first state, before additional work, four with the original margins</i>	6	
1792 — THE HORSEMAN NEAR A HEDGE (117)		4 10 .
<i>the pure etching, before several additional branches on the great tree on the right; presque unique</i>	1	
1793 — SET OF SIX LARGE LANDSCAPES, UPRIGHT, WITH THE GREAT MILL (119-124)		4 10 .
<i>brilliant impressions in the first states, before additional work, with margins</i>	6	
1794 — THE DOG DRINKING AT A BROOK (120)		4 10 .
<i>pure etching, before the foliage was altered; presque unique</i>	1	
1795 — SET OF SIX LARGE LANDSCAPES WITH MYTHOLOGICAL FIGURES (125-130)		5 . .
<i>brilliant impressions in the first states, before additional work, with margins</i>	6	
1796 — SET OF LARGE LANDSCAPES WITH SCRIPTURAL SUBJECTS (131-136)		5 8 .
<i>early impressions with margins, very rare</i>	6	
1797 — ELIJAH FED BY THE RAVENS (136)		3 10 .
<i>pure etching before the plate was rebitten and harmonised; presque unique</i>	1	

- 2 1 , 1798 — THE MAN ON THE BANKS OF A RIVER (W. 137)
first state, before additional work at the foot of the rock.
This rare print has been first described by M. Duchesne
(voyage d'un iconophile) as the first attempt of the
artist, and only two other impressions are known 1

WEENIX (JEAN-BAPTISTE).

- 2 15 , 1799 — FOUNTAIN NEAR ROMAN EDIFICES (W. 6)
with fine margin 1

*** Another impression of this rare etching was in the Collection of Mr. Sheepshanks, and is now in the British Museum. It has been copied in Mr. Walker's Painters' Etchings.

WENZEL (VON OLMÜTZ).

- 3 10 , 1800 — ST. SEBASTIAN TIED TO A TREE (29)
with margin, extremely rare 1

WHITE (ROBERT).

- 2 , , 1801 — THE RIGHT HONBLE. GEORGE LORD JEFFREYS, Baron of Wem, Lord High Chancellor of England, after G. Kneller
with margin 1

- " 10 , 1802 — HIS EXCELLENCY HAMET, BEN HAMET, BEN HADDU OTTOR, Ambassador Extraordinary from the Emperor of Morocco, after G. Kneller
with broad margin 1

- 1 16 , 1803 — THE RIGHT HONBLE. HENEAGE EARLE OF NOTTINGHAM, Baron Finch of Daventry, Lord High Chancellor of England, after G. Kneller
with broad margin 1

- 1 19 , 1804 — HIS EXCELLENCY PETER JOHN POTEMKIN, Ambassador Extraordinary from the Czar of Muscovy, after G. Kneller
with fine margin 1

- 2 17 , 1805 — THE RIGHT HONBLE. JOHN EARLE OF ROCHESTER, after P. Lely
with broad margin 1

Glen...

Hollow...

Sterling

Hollow...

Do

Do

Do

Do

Blossom	1806 — THE MOST HIGH AND MIGHTY PRINCE RUPERT, Vice Admirall of England, after G. Kneller <i>with broad margin</i> 1	3 17 .
Do	1807 — THE RIGHT HONBLE. ANTHONY EARLE OF SHAFTESBURY, Ld. President of his Ma ^{ties.} Most Hon ^{ble.} Privy Council <i>with broad margin</i> 1	3 3 .
	<u>WIERX (ANTON).</u>	
Do	1808 — PHILIPPE EMANUEL DUC DE MERCEUR PHILIP PRINCE OF ORANGE 2	1 1 .
Do	1809 — PHILIP PRINCE OF ORANGE in rich armour, a marine view in the distance <i>with full margin, rare</i> 1	2 2 .
Do	1810 — Philip II, King of Spain WOLFGANG WILHELM, COUNT PALATINE <i>with broad margin</i> 2	1 . .
Do	1811 — FRANCISCUS HARAEUS, or Van der Haer, Geographer <i>proof, before the inscription on the book before him, with a cap on his head, and before the letters at the bottom; very rare</i> 1	1 11 .
Do	1812 — THE SAME <i>second state, with the date and age, the cap effaced, and the face altered; on the back, a map of the world, after his design; with broad margin, very curious and rare</i> 1	. 16 .
Do	<u>WIERX (JEROME).</u>	
Bleu	1813 — PASSIO DOMINI NOSTRI JESU CHRISTI: Hieronymus Wierx inuenit, incidit, excudit. Cum Gratia et Privilegio, Buschere <i>the perfect set of eighteen exquisite little prints, inclusive of the title, uniform as regards impression, and with ample margins; whole bound morocco, very rare</i> 18	5 10 .
	1814 — PHILIP II, KING OF SPAIN, in an oval <i>with fine margin</i> ST. PHILIPPUS NERI 2	1 16 .

• 5	1815 —	Albert Archduke of Austria, Governor of the Netherlands ALEXANDER FARNESE	2	Hollow
• 15	1816 —	POPE GREGORIUS XIII. <i>with margin</i>	1	Gleusen
/ 10	1817 —	PHILIP II, KING OF SPAIN, the large plate <i>with margin, rare</i>	1	Hollow
<u>WIERX (JAN).</u>				
• 16	1818 —	GUILLAUME BLOIS, called TRESLONG, Dutch Admiral	1	D.
• 19	1819 —	JEAN CURTIUS SEIGNEUR D'CUPIE, VIVIGNIS, etc. <i>impression on vellum, presque unique</i>	1	D.
/ 10	1820 —	Alexander Farnese, oval <i>with broad square margin</i> JOHANNES GOROPHIUS, Becanus, Physician	2	D.
• 16	1821 —	BARTHOLD WILLEMSZ VAN DEN HEUVEL, circle <i>impression on china paper, with fine margin</i> ISABELLA CLARA EUGENIA, in a rich dress <i>first state, before P. de Jode's address</i>	2	D.
/ 7	1822 —	D. ALVARUS NONIUS, Physician at Antwerp FRIDERICH OTHO <i>first state, before the address of Hondius</i>	2	D.
• 6	1823 —	COROLIANUS G. OVERSCHIE, Delphensis, full-length <i>with margin</i>	1	D.
• 11	1824 —	PORTRAIT OF A LADY, "Rien sans loyauté." On the margin above the print is inscribed in ink "Johan Pilars UXOR"	1	D.
• 10	1825 —	JOHANNES STRADA, Pictor, in a richly ornamented border <i>with fine margin</i>	1	D.
/ 1	1826 —	IMAGO JACOBI MARII DE VOS <i>with fine margin, rare</i>	1	D.
<u>WILLE (JEAN GEORGE).</u>				
• 12	1827 —	SARAH BRINGING HAGAR TO ABRAHAM, after Dietricy (Le Bl. 1.) <i>first proof, before letters or arms, and before the date in the upper margin; undescribed, and extremely rare</i>	1	Gleusen

1828	— THE DEATH OF MARK ANTONY, after P. Battoni (4) <i>proof before letters, with broad margin</i>	1	14
1829	— MARK PETERMAN VON VESLEN VILLE, who was found in a state of petrification in a stone quarry near Paris (XIII, 9) <i>first described in the Catalogue Paignon-Dijonval; first state, before two heads etched by Rode from Wille's de- signs on the other half of the plate were cut off; with margin, extremely rare</i>	1	/
1830	— LOUIS XV, after Le Moyne (105) <i>undescribed state; only the head and bust and part of the oval engraved, with indications of the rest in outline; in this state it is a veritable bust, on a pedestal; with margin; probably unique</i>	1	2
1832	— PIERRE MOREAU DE MAUPERTUIS, after Tournière (132) <i>first proof, before any letters, the inscription added in ink</i>	1	7
<u>WILLMANN (MICHEL).</u>			
1833	— PORTRAIT OF THE ARTIST, with spectacles, drawing; an etching <i>very rare</i>	1	46
<u>WOLFFGANG (JOHANN GEORGE).</u>			
1834	— PORTRAIT OF HANDEL, THE COMPOSER, half-length, in an oval <i>proof before part of the border, and before some alterations in the head, unique</i>	1	26
<u>WOOLLETT (WILLIAM).</u>			
1835	— The Death of General Wolfe, after B. West <i>first lettered state, before the small lines, "Historical Painter," &c. were engraved, with fine margin, with the plate of outline heads</i>	2	10
1836	— The Merry Villagers, after T. Jones <i>proof before letters, with only the artist's names and address, broad margin</i>	1	17

ZASINGER (MARTIN).

All early impressions and very rare.

1 . .	1837 — SOLOMON ADVISING THE IDOLS (1)	1	Holloway
. 14 .	1838 — MARTYRDOM OF ST. SEBASTIAN (4)	1	Noseda
1 9 .	1839 — ST. CHRISTOPHER (7)	1	Clement
3 14 .	1840 — THE MARTYRDOM OF ST. BARBARA (9)	1	Do
5 5 .	1841 — THE GREAT BALL AT MUNICH, 1500 (13)	1	Holloway
4 11 .	1842 — THE GREAT TOURNAMENT AT MUNICH, 1500 (14)	1	Do
3 11 .	1843 — THE YOUNG GENTLEMAN EMBRACING A LADY (15)	1	Do
. 17 .	1844 — "LA PENSÉE DE LA MORT" (17)	1	Do

ZEEMAN (REGNIER).

6 . .	1845 — THE MUTINY (2) <i>excessively rare</i>	1	Do
1 10 .	1846 — A Set of Eight Plates of Sea Ports (31-38) <i>first states, with the address of Dancker Danckerts, with margins</i>	8	Do
1 5 .	1847 — A Set of Twelve Views of the Shipping of Amsterdam, with descriptions in Dutch of each particular craft (87-98) <i>first states, with the address of C. Danckerts, with margins</i>	12	Do
" 10 .	1848 — A Set of Naval Battles (99-106) <i>second states, with fine margins</i>	8	Clement
2 . .	1849 — Views of the Gates of Amsterdam (119-126) <i>the set complete, first states, with the address of Dancker Danckerts, and with the original margins</i>	8	Holloway
" 10 .	1850 — A BRITISH MAN OF WAR arriving before a Sea Port (W. 168) <i>unknown to Bartsch, and extremely rare</i>	1	Do

ZEGHERS (HERCULES).

. 10 .	1851 — VIEW OF A VALLEY ENCLOSED BY ROCKY MOUNTAINS <i>finished in colours by the artist's own hand; like all his etchings, exceedingly rare</i>	1	Clement
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		<u>ZÜNDT (MATTHIAS).</u>			
Clement	1852 —	VIEW OF THE TOWN OF GRODNO IN LITHUANIA, and reception of the Russian, Valachian and Turkish Embassies by the Poles, 1568 (3), on two sheets	5	10	.
		<i>proof before the inscriptions in the tablets, presque unique</i>	2		
		<u>ZWOLT (LE MAÎTRE À LA NAVETTE).</u>			
Scuplap	1853 —	THE BETRAYAL OF CHRIST (4)	1	18	.
		<i>excessively rare</i>			
Holloway	1854 —	THE GREAT CRUCIFIXION (6)	1	37	10 .
		<i>of extraordinary rarity</i>			
			<u>£ 365. 7. 6</u>		

END OF THE TENTH DAY'S SALE.

ELEVENTH DAY'S SALE.

SPECIMENS OF MEZZOTINTO-ENGRAVING,

BY THE EARLIEST MASTERS OF THE ART.

All early mezzotints being rare, it has been considered superfluous to repeat this remark in each particular instance.

ALLARD (CAROLUS).

LOT

1855 — The Dutchess of Cleaveland, after Sir P. Lely
with broad margin

1

Holloway

ALMELOVEEN (JAN).

1856 — JOANNES AB ALMELOVEEN ULTRAJ. V.D.M. IN MYDREGT,
1678, J. Almeloveen F. Pinx. et fecit. At the bottom
14 lines in Latin and Dutch
*the fact of this artist having also engraved in mezzotint has
escaped Bartsch as well as Laborde; with broad margin,
probably unique*

1

Herling

AENEAE (P.)

1857 — AMELIA ANHALTINA, NASSAVIAE PRINCEPS

1

Holloway

1858 — Jacobus Rhenferdus, Professor of Hebrew at Francker
Nicolaus Blancardus, M.D., Professor at Francker
with broad margin

2

Herling

ANONYMOUS.

Noseley	1859 — OTTHO VON MANDERODE, Ambassador to the Duke of Brunswick-Luneburg, 1668 <i>with broad margin</i>	1	, 26
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BECKETT (ISAAC).

Holloway	1860 — NICOLAS DE LARGILLIÈRE, WITH HIS FAMILY, in a Garden, after N. de Largillière <i>proof</i>	1	, 36
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BERNARD (JOSEPH).

Noseley	1861 — Francois René, Marquis du Bellay, after Bouys <i>with fine margin</i>	1	, 26
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BERNARD (SAMUEL).

Do	1862 — HAGAR AND ISHMAEL IN THE DESERT, after Correggio	1	, 6,
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BICKART (JODOCUS).

Sterling	1864 — JOHANN REINHARD BARON METTERNICH-WINNEBURG <i>with broad margin</i>	1	/ . .
Do	1865 — BUST OF ST. MARC <i>ascribed by Laborde to Th. C. von Fürstenberg; impression on blue paper, with fine margin</i>	1	, 26
Do	1866 — SENECTUS: head of an old man, with a great beard, in a fur cap <i>Laborde describes this from an impression without the lower margin, containing the inscription</i>	1	, 6,
Do	1867 — Head of an Old Man, turned to the right, in a fur cap and feather	1	, 2,

BLESENDORFF (SAMUEL).

Noseley	1868 — JOHAN DE BANE, Painter <i>first state, before the inscription was altered, and the name of "April the Notary" substituted; with fine margin</i>	1	, 26
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BLOCK (BENJAMIN).

" 19	1869 — LEOPOLD I., Emperor <i>with margin</i>	1	Herling
" 2	1870 — MARQUARD, Bishop of Eystetten, Ambassador of the Emperor <i>with fine margin</i>	1	Do
" 7	1871 — WILHELM LUDWIG, Duke of Wurtemberg <i>with fine margin</i>	1	Do

BLOIS (ABRAHAM DE).

" 3 6	1872 — Interior, with a surgeon going to administer relief to a woman lying in bed, after J. Steen <i>first state, before the address</i>	1	Do
" 2	1873 — Guilielmus van Surenhuysen, after D. van der Plaas	1	Do

BLOTELING (ABRAHAM).

" 11	1874 — A Snake biting a Dragon, after Rubens <i>proof with fine margin</i>	1	Noseda
" 15	1875 — JOHANN GEORGE III, Elector of Saxony <i>proof before any letters, with margin</i>	1	Do
" 11	1876 — JOHANN HUGO, Archbishop and Elector of Treves <i>proof before any letters, with fine margin</i>	1	Holloway
" 7	1877 — Hieronymus van Beverningk, Ambassador of the States of Holland, after Maes	1	Do
" 3 6	1878 — JOHANN CRAMPRICH VON CRONEFELT, Ambassador of the Emperor in Holland, after S. Ruys	1	Do
" 2	1879 — CORNELIUS GRAVESANDE, Professor of Medicine and Anatomy, after J. Verkolje <i>proof before any letters, with fine margin</i>	1	Noseda
" 10	1880 — FRANS MIERIS <i>proof before any letters, and before much work; with broad margin</i> The same <i>finished state</i>	2	Holloway

		<u>BOUYS (ANDRÉ).</u>			
Foucart	1881	— Claude Gros de Boze, Secrétaire de l'Académie (R. D. 4) <i>with fine margin</i>		2	6
		CHARLES HERAULT, Painter, after F. de Troy (7)	2		
Mosclup	1882	— CÉCILE LISOREZ, Organist (8) <i>with margin</i>	1	1	
		<u>BROEDELET (J).</u>			
Holloway	1883	— Interior, with an old woman praying, after D. Wet <i>first state, before the address</i>	1	10	
Do	1884	— Hermannus van Halen, Professor of Divinity	1	5	
		<u>BROWNE (ALEXANDER).</u>			
Horling	1885	— CORNELIUS TROMP, Admiral, after P. Lely	1	19	
		<u>BRUGGEN (JAN VAN DER).</u>			
Foucart	1886	— Pope Innocent XI., after F. Voet	1	3	
		<u>COUSSIN.</u>			
Mosclup	1888	— EPHREM LE CONTE, Painter, after Le Febure	1	2	6
		<u>DICHTL (MARTIN).</u>			
Horling	1889	— HIS OWN PORTRAIT <i>with broad margin</i>	1	9	
Do	1890	— CASPAR ECKHER, playing on the lute <i>on Laborde's impression was written, in an ancient hand, "Caspar Eckher, a fool at Vienna, who wanted to become King in Poland, and therefore walked the whole way from Vienna to Poland;" with margin</i>	1	10	
		<u>DUSART (CORNELIUS).</u>			
Mosclup	1891	— AN OLD MAN READING (17)	1	11	
Do	1892	— THE BARBER (18)	1	11	
Foucart	1893	— THE TWELVE MONTHS (20-31) <i>the set complete, with broad margins</i>	12	2	18

/ 6 .	1894 — PRINTS PUBLISHED ON THE OCCASION OF THE TAKING OF NAMUR, 1695, BY KING WILLIAM III. A MAN ABOUT TO FIRE A ROCKET (33) <i>proof, before the inscription</i> A WOMAN ABOUT TO FIRE A ROCKET (36) <i>proof, before the inscription</i> A SAILOR AND HIS MISTRESS DANCING (<i>not in Bartsch,</i> <i>W. 42)</i> <i>proof, before any letters</i>	3	Temple
/ 10 .	1895 — PRINTS PUBLISHED ON THE OCCASION OF THE TAKING OF NAMUR A Woman displaying the Orange colours (34) <i>with fine margin</i> A Woman about to fire a Rocket (36) <i>with broad margin</i> The Drunken Sailor (37) A Sailor and his Mistress Dancing (42) <i>with fine margin</i> "Victoria Publica." A group of people with a man about to fire a rocket (<i>not in Bartsch, W. 342d.</i>) <i>with broad margin</i> "Cereris Bacchique Amicus." A man holding a goblet with orange punch and a torch (<i>W. 342e</i>) <i>with broad margin</i>	6	Do
" 4 .	1896 — The Corn Doctor (38)	1	Herling
, 4 .	1897 — THE LOTTERY OF GROOTTENBROEK (40) <i>with broad margin</i>	1	Do
" 4 .	1898 — THE FOUR AGES OF MAN (<i>W. 43-46</i>) <i>the set complete, with the original margins</i>	4	Cooper
" 14 .	1899 — A WOMAN AND HER LOVER SITTING AT A ROUND TABLE (47) <i>with fine margin</i>	1	Temple
/ . .	1900 — A WOMAN SEATED, HOLDING A SPIRIT BOTTLE (56) A MAN SEATED, HOLDING A CLAY PIPE (55) "Ces pièces paraissent être presque uniques;" <i>with good</i> <i>margins</i>	2	Do

- 1901 — SATIRES ON CLOISTRAL LIFE, in circles (*W. p. 339*)
 "MONACUS IN CLAUSTRO NON VALET AVA DUO." A Monk
 and a Nun seated at a table, the latter smoking
with margin
 "LA MESSAGÈRE D'AMOUR." An Abbess to whom an old
 Woman is reading a letter
 A WOMAN DRINKING AND A MONK EATING A HERRING
proof before any letters, with margin
 A WOMAN LISTENING TO THE EXHORTATIONS OF A MONK
proof before any letters, with margin
 A WOMAN AND A MONK IN AMOROUS INTERCOURSE
proof before any letters, with fine margin
 A MONK BEATING ANOTHER WITH HIS ROSARY
proof before any letters with fine margin

* * * The set complete; *presque unique*. The celebrated collections
 of Marcus and Van der Dussen together only contained
 three of these pieces

6

- 1902 — THE PEASANT FAMILY (341a)
with fine margin

1

- 1903 — THE AMOROUS MONK. Interior, with a Monk embracing
 a laughing Woman (*undescribed*)
proof before any letters, and with full margin; probably
unique

1

- 1904 — THE JOYOUS TIPPLER. A Man seated near a cask, and
 holding in one hand his hat and a clay pipe, and in the
 other a goblet of wine; (*undescribed*)
first proof, before any inscription, and before the low table
at the left; with fine margin, probably unique

1

- 1905 — THE GLORIOUS MONK. A Monk seated, leaning with his
 elbow on a cask, and holding in his left hand a wine
 glass while he intones a Bacchic song; (*undescribed*)
proof before any letters, and with great margin; probably
unique

1

FAITHORNE (WILLIAM).

- 1906 — Her Royall Highness Mary Princess of Orange, eldest
 Daughter of King Charles y^e First, after A. Hanneman
first state, before the name of Van Dyck was substituted
for that of Hanneman; with margin

1

515

9

9

16

6

9

FENNITZER (GEORGE).

- 26 . 1907 — AN OLD MAN EMBRACING A YOUNG WOMAN, while she is
taking money from his purse (Berthold Tucher and
Anna Pfinzing), after Albert Durer?
with margin 1
- 6 . 1908 — Johann George Volckamer, Physician, 1671
with full margin
Conrad Bittner, Painter
proof, before letters 2

FENNITZER (MICHAEL).

- 6 . 1909 — THE LAST SUPPER, the heads of the Apostles being Portraits
of Nuremberg Senators in 1501, after Hans Krafft
with margin 1
- 14 . 1910 — Johann George Günter, Surgeon, 1675
with broad margin 1

FÜRSTENBERG (THEODOR CASPAR VON).

- 210 . 1911 — THE HEAD OF ST. JOHN THE BAPTIST IN A CHARGER
with margin 1
- 215 . 1912 — FRIEDRICH MARKGRAF OF BADEN
with fine margin 1
- 2 . 1913 — LEOPOLD WILHELM, ARCHDUKE OF AUSTRIA, 1656
with margin 1
- 114 . 1914 — HEAD OF A BEARDED MAN IN A FLAT CAP AND A FUR
COAT
with full margin 1

*** This has commonly been attributed to Bickart, but it
represents far more the peculiar style of Fürstenberg, and
the present impression has been found in the archive of
the Counts Fürstenberg.

GASCAR (HENRY).

- 210 . 1915 — FRANCESCO CORBETTA FAMOSISS. MASTRO DI CHITTARRA
with fine margin 1

		<u>GOLE (JAN).</u>		
Hawatt	1916 — A Young Man drawing from a Bust; effect of Candlelight, after G. Schalcken		26	
	<i>with margin</i>	1		
Holloway	1917 — Carolus V. Dei Gratia Lotharingiae Dux, after W. Wissing		8	
	<i>first state, before Gole's address was effaced</i>			
	Maria Anna, Hispaniarum Regina, Princeps Neoburgicae			
	<i>proof before the inscription, in the oval border, with margin</i>	1		
		<u>HAEFTEN (NICOLAS WALRAVEN VAN).</u>		
Hertling	1918 — HIS OWN PORTRAIT (1)		17	
	<i>with broad margin</i>			
D.	1919 — A GROUP OF SINGERS AT A WINDOW		15	
	<i>undescribed; excessively rare</i>	1		
Holloway	1920 — A DECLARATION OF LOVE		18	
	<i>undescribed; the artist has also etched this subject with a few differences; proof before any letters, and with corrections by the master; with fine margin; presque unique</i>	1		
D.	1921 — THE DRINKER AND THE SMOKER, an Interior		18	
	<i>undescribed; proof before any letters, and with broad margin; presque unique</i>	1		
		<u>HAGENS (CHRISTIAN).</u>		
Hertling	1922 — HIS OWN PORTRAIT	1	9	
Holloway	1923 — JOHAN DE WIT, half length, in an oval		29	
	CORNELIS DE WIT, half length, in an oval			
	<i>companion prints, the first is signed with the letters C. H.; exceedingly rare</i>	2		
		<u>HALEN (ARNOLD VAN).</u>		
D.	1924 — ÆNEAS FLYING WITH HIS FAMILY FROM TROY		10	
	<i>proof before any letters, printed in brown and touched by the artist</i>	1		
D.	1925 — HIS OWN PORTRAIT		10	
	<i>proof before any letters, the initials of the artist inscribed in ink</i>	1		

- 16 . 1926 — Gerard Lairesse, Painter
with fine margin
 Jan Pietersz Somer, Amateur, after A. van Bloemen
with margin 2

HOET (GERARD).

- 2 6 . 1927 — Two Landscapes with antique buildings and figures
first states with N. Visscher's address, with broad margins 2

HONDEKOETER (MELCHIOR).

- 19 . 1928 — PEACOCKS, CHICKENS AND OTHER DOMESTIC BIRDS IN A
 PARK
with fine margin 1

HOUBRAKEN (ARNOLD).

- / . . 1929 — LUCAS POTER, a Poet
proof before any letters, with margin
 Jacob Zeeus, a Poet 2

HUCHTENBURG (JAN VAN).

- 19 . 1930 — The Marauders (1)
 Combat of two Horsemen (4)
with margins 2
 / 6 . 1931 — A Woman and two Children conversing with a Soldier (5)
 Repose after Hunting (7) 2
 13 . 1932 — A General commanding a Battle (*W. Suppl. 7a*) 1

LE BLOND (JACOB CHRISTOPH).

- 3 . . 1933 — THE VIRGIN WITH THE INFANT CHRIST, after C. Maratti
printed in colours; excessively rare 1
 5 5 . 1934 — ST. MARIA EGYPTIACA, after Domenichino
printed in colours; excessively rare 1

LEIGEBE (GOTTFRIED).

- 3 . 1935 — GEORGE PFRÜND, Painter, 1663
with broad margin 1

LOGGAN (DAVID).

Noseday

- 1936 — Ernest Rudiger, Count of Sterrenberg, Governour of the
Citty Vienna, &c, *first state, with margin* . 5
Mahomet the 4th, present Emperor of the Turkes
with margin 2

LOMBART (L.)

Do

- 1937 — Catherine Magdeleine de Vertamont, Veuve de M^{re} Louis
Francois Le Fevre de Caumartin, Conseiller d'Etat . 3 6
with fine margin 1

LONDICER (WILHELM).

Holloway

- 1938 — JOHANN FISCHER, Prochancellor of the University of
Dorpat, 1693 . 5
exceedingly rare, with margin 1

LUTMA (JAN).

Temple

- 1939 — THE VIRGIN WITH THE INFANT CHRIST . 14
proof before any letters, with fine margin; presque unique 1

LUTTRELL (E).

Noseday

- 1940 — Robertus Cony, M.D. 1 / 14

MANNLICH (JOHANN HEINRICH)

Innes

- 1941 — C. C. CUNO, Microscopist, 1700. . 11
with broad margin; extremely rare 1



(THE MASTER OF THE CROSSED ANCHORS).

Holloway

- 1942 — THE ASSASSINATION OF THE BROTHERS DE WIT, 1672 . 5
the only print known of the artist, and of excessive rarity 1

MULTZ (ANDREAS PAUL).

Herling

- 1943 — REPRÆSENTATIO MAJESTATIS IMPERATORIAE. The Em-
peror Leopold and the Empress represented as Jupiter
and Juno, and the Heads of the different States of the
Empire, after J. B. Multz. On two sheets . 19
with margin 1

Holloway

- 1944 — FERDINAND ALBRECHT, DUKE OF BRUNSWICK LUNEBURG,
1679 . 11
1

MUSSCHER (MICHAEL VAN).

1945 — HIS OWN PORTRAIT, 1685
with fine margin

1

Nosedale

NAGHTEGAEL (AERNOUT).

1946 — YSHACK ABOAB, Rabino del K. K. de Amsterdam, 1686
with fine margin; extremely rare

1

Temple

NESSENTHALER (ELIAS).

1947 — PHILIPP JACOB SPENER, a Protestant Minister at Berlin,
after M. C. Steutner
first state, before the date (1695); with margin

1

Do

NÜTZEL (JOACHIM).

1948 — His own Portrait, engraved before 1670
with broad margin

1

Nosedale

NYPOORT (JUSTUS VAN DER).

1949 — THE HOLY TRINITY
with margin, undescribed

1

Holloway

PLACE (FRANCIS).

1950 — Interior, with a peasant family of three persons

1

Nosedale

QUITER (HENDRICK).

1951 — THE LAST SUPPER, after L. da Vinci, on two sheets

1

Holloway

1952 — LEOPOLD I., Emperor
an impression on blue paper

2

Herling

CHARLES II., King of Spain

2

1953 — SIR LEOLINE JENKINS, Ambassador to Nymwegen

1

Do

ROBINSON (R.).

1954 — The Empire of Death, after A. van de Venne
proof before any letters, with fine margin

1

Nosedale

RUPERT (PRINCE).

<i>Blanc</i>	1955 — THE EXECUTIONER HOLDING THE HEAD OF ST. JOHN THE BAPTIST, after Spagnoletto	1	12 . .
<i>J. —</i>	1956 — THE HEAD OF THE EXECUTIONER, after the same picture	1	2 16 .
<i>Nosedrop</i>	1957 — THE HEAD OF A YOUNG MAN, IN A CAP AND FEATHER, called Prince Rupert's own portrait, after Giorgione <i>with margin, exceedingly rare</i>	1	5 26
<i>Holloway</i>	1958 — A YOUNG WARRIOR, HOLDING A SHIELD AND A LANCE; also called David, and the portrait of Prince Rupert, after the same picture, engraved 1658	1	4 . .
<i>D.</i>	1959 — HIS OWN PORTRAIT, in a cap and feather, leaning on his elbow <i>This print has been copied by W. Vaillant, with the inscription "Prins Robbert, vinder Van de Swarte Print Kronst," with margin</i>	1	2 12 .
<i>J. —</i>	1960 — BUST OF AN OLD MAN WITH A BALD HEAD, turned towards the left <i>with margin</i>	1	2 12 .
<i>Holloway</i>	1961 — A MYSTIC SIGN, WITH SIX NAILS DISPLAYED CROSS WISE IN A STAR, and forming the letters A. V. I. 1661 <i>with fine margin</i>	1	2 . .

SAINT-REMY (D. DE).

<i>D.</i>	1962 — PAUL SEVIN OF TOURNON, PAINTER, after Elizabeth de la Croix, 1692 <i>This artist must be the D. Oliverus mentioned by Laborde (p. 279) as having engraved a portrait of the same person. The dimensions are the same, but he has misread the inscription and translated "Lugduni (Lyons) 1692" for "London"</i> <i>proof before any letters, the inscription added in ink</i>	1	. 3 .
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SARRABAT (ISAAC).

<i>Nosedrop</i>	1963 — Capucine Monk confessing a Prisoner, after N. W. van Haeften (R. D. 6) Jacques Benigne Bossuet, Bishop of Meaux, after H. Rigaud (15)	2	. 8 .
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- | | | |
|--------|---|---|
| / 10 . | 1964 — François de Harcourt, Marquis de Beuvron (23)
<i>with fine margin</i>
François Rabelais (27)
<i>with broad margin</i> | 2 |
|--------|---|---|

Hollwa

SCHENCK (PETER).

- | | | |
|-------|---|--|
| / 1 . | 1965 — Interior of a Bed Chamber, with a Woman accepting money
from a Man, after J. Toorenvliet
<i>with margin</i>
Jacobus II, Rex Angliæ
<i>with fine margin</i> | |
|-------|---|--|

Posca

- | | | |
|--------|---|---|
| / 15 . | 1966 — MADAME DE MONTESPAN, sitting in a landscape
<i>with fine margin</i> | 1 |
|--------|---|---|

Do

- | | | |
|-------|--|---|
| . 6 . | 1967 — PORTRAIT OF A LADY IN AN OVAL BORDER OF FLOWERS
<i>curious impression in colours, proof before any letters, with fine margin</i> | 1 |
|-------|--|---|

Do

SIEGEN (LUDWIG VAN).

- | | | |
|--------|---|---|
| 5 15 . | 1968 — AMELIA ELIZABETHA D. G. HASSIAE LANDGRAVIA, 1643
<i>this print is really dated 1642, but issued only in the year after, and the last I of the date added in ink, extremely rare</i> | 1 |
|--------|---|---|

Do

- | | | |
|-------|---|--|
| 4 4 . | 1969 — AMELIA ELIZABETH LANDGRAVINE OF HESSE, after the
same picture, in a small circle
<i>entirely engraved with the dry point, and the flesh of the face and the neck stippled in</i> | |
|-------|---|--|

plem

THE SAME PLATE

much of the dry point work worn off, and the shadows and background strengthened by a grain produced by means of the punch or roller

*** This appears to be the artist's first attempt in mezzotinto scraping, and to have led to his discovery of the art. It agrees with Count Laborde's supposition (p. 71):—
 " Louis de Siegen était au fait de toutes les manières de graver et comprenait l'importance de sa découverte.

Malheureusement il voulait encore garder son secret, et c'est cette réserve qui nous empêche de connaître par quelle suite d'essais il était arrivé à ce nouveau procédé. Mais cette suite d'essais a dû exister; on n'arrive pas à exécuter pareille gravure sans s'être essayé en plus petit et de différentes manières; il doit s'être conservé quelques fragments de cette première tentative, mais où les trouver ? ”

both without any letters, and with fine margins, unique 2

SMITH (JOHN).

Roseclap	1970 — John Churchill, Marquess of Blandford, after G. Kneller <i>with fine margin</i>	. 3 6
	The Rt. Hon ^{ble} . the Countess of Bridgwater, after M. Dahl Sir Tho. Bury, Chief Baron of the Exchequer, after J. Richardson <i>with fine margin</i>	3
Q.	1971 — Edward Lord Hinchingbrooke, after G. Kneller The Right Hon ^{ble} . Charles Mountague, one of the Lords Commissioners of the Treasury, after G. Kneller Thomas Holles, Duke of Newcastle, Lord Chamberlain, after G. Kneller <i>with fine margins</i>	. 3 .
Holloway	1972 — Sir Isaac Newton, after G. Kneller Godfried Schalcken, holding a Candle, after his own picture <i>with fine margins</i>	. 17 .
Roseclap	1973 — Capt. Edward Rigby, of Leyton, after T. Murray <i>with margin</i> Frederick Duke of Schonberg, Gen ^l of all His Ma ^{ties} Forces, on horseback, after G. Kneller Madame Jane Skeffington, after Wissing <i>with margin</i> The Rt. Hon ^{ble} . John Lord Sommers, after J. Richardson <i>with fine margin</i> Henry Worster, after T. Murray <i>with fine margin</i>	. 8 .
		5

SOMER (JAN VAN).

6

1974 — INTERIOR OF A CELLAR, WITH THREE MEN DRINKING, and
a fourth drawing wine, after J. Both

with fine margin

Interior, with a Lady drinking, and a Cavalier and a Page
holding a salver, after Terburg, 1676

with fine margin

2

6

1975 — A GROUP OF PEASANTS, WITH A QUACK DOCTOR DRAWING
A TOOTH

proof before any letters

Interior, with a young woman seated at a table and holding
up a wine glass

2

2

1976 — INTERIOR OF AN INN, WITH THREE PEASANTS AND A
HOSTESS, 1671

with fine margin

THE JOYOUS REPAST, Soldiers and Women seated at a table,
after J. Lys, 1670

with broad margin

DOMESTIC CONCERT, two ladies singing and a young man
playing on the violin

with margin

3

10

1977 — HIS OWN PORTRAIT, 1676

MONSEIGNEUR LE DAUPHIN

with broad margin

2

5

1978 — FERDINAND MAXIMILIAN, MARGRAVE OF BADEN, 1668

CHARLES LOUIS, COUNT PALATINE AND ELECTOR, 1670

CHARLES COUNT PALATINE, Hereditary Prince of the
Electorate

with margins

3

11

1979 — MICHEL ADRIANSZ DE RUYTER, Admiral, three-quarters, in
armour, after C. Dujardin, the large plate

excessively rare

1

Musee

Do

Do

Hollan

Do

Do

SOMER (PAUL VAN).

Leywood	1980 — The Supper at Emmaus				
	Head of a Saint, after Rembrandt <i>with margin</i>				46
	A Monk confessing a Prisoner <i>with full margin</i>			3	

STOLKER (JAN).

I	1981 — INTERIOR OF AN INN, after Jan Steen <i>proof before any letters, with margin; extremely rare</i>	1		17	
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SWYNEN (EVERHARDI VAN)

Holloway	1982 — Jan van Neercassel, Apostolic Vicar in Holland, 1636	1		13	
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THOMAS (JOHN)

I	1983 — INTERIOR OF AN INN, with three peasants at a table and two beggars, after A. Both, 1664	1		1	
Foreday	1984 — ACHILLES PUTTING ON THE ARMOUR BROUGHT BY ULYSSES (said to be a portrait of Mary Ruthven), 1659 <i>with margin</i>	1		2	
Q.	1985 — HELMETED HEAD OF AN ANTIQUE WARRIOR LOOKING TOWARDS THE RIGHT, 1658	1		19	
Q.	1986 — WOUNDED SOLDIER TAKING A PLAISTER FROM HIS SHOULDER <i>with margin</i>	1		46	
Q.	1987 — ST. CAROLUS BOROMEUS <i>with fine margin</i>	1		214	
Holloway	1988 — "LEOPOLD D. G. ROMAN, IMPERATOR." <i>with margin</i>	1		3	

TOMPSON (R.)

Nicholson	1989 — "LOUISE, DUTCHESS OF PORTSMOUTH," seated in a Land- scape and feeding a Lamb, after Sir P. Lely	1		9	
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VAILLANT (BERNARD).

Holloway	1990 — ISAAC SWEERS, Vice Admiral of Holland <i>with margin</i>				16
	Paul Dusoul, Pastor at Leyden, after J. Vaillant	2			

VAILLANT (WALLERANT).

" 8 .	1991 — HIS OWN PORTRAIT, seated <i>first state, before the address, with broad margin</i>	1	Holbo
" 17 .	1992 — ANTON VAN DYCK IN HIS STUDY, after his own Picture <i>with fine margin</i>	1	Nosed
" 8 .	1993 — PHILIPP FONTEIN, M.D., at Amsterdam <i>with fine margin</i>	1	Fauve
" 7 .	1994 — SUSANNA AND THE ELDERS, after Dominichino <i>proof, with broad margin</i>	1	J. —
" 7 .	1995 — "A POWDER PLOT," after A. Brouwer <i>an early work of the artist, with fine margin</i>	1	D.
" 5 .	1996 — A COMPANY OF LADIES AND GENTLEMEN PLAYING AT CARDS, after Gerars <i>with margin</i>	1	D.
" 8 .	1997 — AN OLD WOMAN PRESENTING A LOVE LETTER TO A YOUNG LADY <i>proof before any letters, with margin</i>	1	Hoywo
" 7 .	1998 — INTERIOR, WITH A TRUMPETER PRESENTING A LETTER TO A LADY, after G. Terburg, 1668 <i>proof before the painter's name, and before the address</i>	1	J. —

VERKOLJE (JAN).

" 26 .	1999 — MARTINUS VON BOECKELLEN, Swedish Chancellor in Bremen, after Bakker	1	Holbo
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VERKOLJE (NICOLAS).

" 26 .	2000 — AUGUSTUS III, KING OF POLAND, after O. Elliger <i>with the original margin</i>	1	Nosed
" 15 .	2001 — JAN VAN HUYSUM, HOLDING A PICTURE <i>proof before any letters, with fine margin</i>	1	Jenne
" 26 .	2002 — THE FORTUNE TELLER	1	Fauve
" 26 .	2003 — INTERIOR, WITH A YOUNG LADY SEATED, AND A PARROQUET <i>proof before any letters</i>	1	Hoywo
" 10 .	2004 — A YOUNG WOMAN SHOWING A MOUSE TRAP TO A BOY, effect of candlelight, after G. Dow <i>impression on india paper, heightened with white, with broad margin</i>	1	J. —

	2005 — A MAN SHOWING AN INDECENT PRINT TO A YOUNG WOMAN, effect of candlelight, after A. Houbraken <i>first state, before the group on the print was effaced, on india paper, with broad margin</i>	1	" 12 ,
Do	2006 — THE PRODIGAL ENJOYING HIMSELF, "De Pissende Jonge," after J. B. Weenix <i>early impression, before the accident to the plate, with margin</i>	1	, 10 ,
Fauvett	<u>WILT (THOMAS VAN DER).</u> 2007 — DIRK SCHOLL, Organist at Delft, 1699 <i>with broad margin</i>	1	, 6 .
Do	<u>WOLFFGANG (GEORGE ANDREAS).</u> 2008 — THE VIRGIN RECEIVING THE ANNUNCIATION, after J. H. Schönfeld JUDITH KNEELING BEFORE HOLOFERNES GEORGE AUGUSTIN VON STUBENBERG, caressing a Dog, after B. Block <i>impression on brown paper, with fine margin</i>	3	, 26
Keywood	<u>WOERD (NICOLAS VON).</u> 2009 — AN OLD MAN EMBRACING A YOUNG WOMAN, 1646 <i>with fine margin</i>	1	, 26
Rosedale	<u>EARLY GERMAN ARTISTS.</u> 2010 — PORTRAITS OF ARTISTS, &c., the greater part engraved before 1690 <i>many very rare; several proofs before letters</i>	25	110 .
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